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CATALOGUE OF
GREEK AND ROMAN SCULPTURE
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MUSEUM OF FINE ARTS, BOSTON

CATALOGUE

OF

GREEK AND ROMAN SCULPTURE

BY

L. D. CASKEY

CURATOR OF CLASSICAL ANTIQUITIES

PUBLISHED FOR THE

MUSEUM OF FINE ARTS, BOSTON

BY THE

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PREFACE

This catalogue is limited to Greek and Roman sculpture executed in marble or other stone. Inscriptions and architectural members are excluded, as well as Cypriote, Etruscan and Palmyrene sculpture; also a few works held to be of modern origin or of such inferior merit from any point of view that their publication seems valueless. Two bronze heads (nos. 65, 132) and one in terra-cotta (no. 108) have been added because of their interest in connection with the Hellenistic and Roman portraits in marble, and a painted stele (no. 46) is included because it supplements the series of Greek grave monuments.

The formation of the collection falls into three periods: (1) from the foundation of the Museum to 1894; (2) from 1895 to 1904; (3) from 1905 onwards. Twelve of the pieces described were acquired during the first period. Among them are the only works of sculpture included in the catalogue which the Museum has received directly from scientific excavations (nos. 1, 2, 7, 8, 9) and four Roman portraits obtained through Comm. Lanciani (nos. 111, 113, 133, 134). The systematic purchase of classical antiquities began in 1895, and was continued for ten years through Mr. Edward Perry Warren and Mr. John Marshall by the aid of the bequest of Mrs. Catharine Page Perkins, a large portion of that of Mr. Henry Lillie Pierce, and a gift by Mr. Francis Bartlett. The ninety-six pieces of sculpture acquired during this decade were all obtained through Mr. Warren and Mr. Marshall. Since 1904, when the organized collecting for the Classical Department ceased, twenty-five marbles have been added to the collection; and eleven of these also were obtained with the coöperation of Mr. Warren (nos. 11, 14, 16, 17, 29, 31, 49, 54, 64, 100, 116). They include the two most important works — the three-sided relief (no. 17) received in 1908, and the head of a goddess from Chios (no. 29) given in 1910 by Mr. Nathaniel Thayer. The achievement of Mr. Warren, Mr. Marshall, and

their collaborators, among whom was Mr. Matthew Stewart Prichard, was characterised in the report of the President of the Museum for 1904 as follows: "A collection of original works of classical art has been made which serves worthily to illustrate the expression in art of the Hellenic genius. The aim of its creators has been to acquire noble works characteristic of all phases of this development. . . . To amass a series of works in marble, bronze, terra-cotta, and precious metals equal to that in our possession has required, on the part of the collectors, the expenditure of such an amount of time, money, and patience directed by great knowledge, that it is difficult to believe the happy combination could ever exist or recur."

Only a small part of this achievement, numerically considered, is represented in the present catalogue. As indicated in the statement just quoted, the creation of a collection of sculpture was not the object chiefly held in view. It is significant that the classes of marbles which have come upon the market in greatest numbers during recent years — Graeco-Roman copies, Roman portraits and Attic grave reliefs — are illustrated by comparatively few, carefully selected examples. And, according to the classification adopted, the original Greek works (nos. 1–59) outnumber those assigned to copyists of the Graeco-Roman period (nos. 60–107).

In preparing the catalogue I have used, in addition to the published discussions listed in the bibliographies, manuscript notes which accompanied each sending during the years 1895 to 1904. From these "Sending Lists," summarising the fuller records kept at Lewes House, the statements of provenience are chiefly derived. The lists include also notes on the material and state of preservation of the objects, as well as many valuable suggestions regarding attributions and stylistic parallels contributed chiefly by Mr. Marshall. From 1886 to 1919 the objects added to the classical collections each year were described in the *Annual Reports* of the Museum. The majority of these descriptions were written, with the help of the Sending Lists, by Dr. Edward Robinson, Curator of the Department from its organization in 1886 till 1904. Since 1903 accounts of the more

important acquisitions have also appeared in the *Bulletin*. I have made free use of these earlier publications of the Museum, even to the extent of incorporating phrases, sentences or longer passages, usually without quotation marks. Finally, I have had at my disposal a few records of opinions expressed in conversation by scholars who have visited the collections during the past twenty years. For most of the aid thus received I am able to make only this general acknowledgment.

Nearly a hundred of the illustrations are from photographs by Mr. E. J. Moore, photographer of the Museum; fifty-four are by Mr. Baldwin Coolidge; eighteen by Mr. E. E. Soderholtz; twenty-eight by Professor Clarence Kennedy of Smith College.

L. D. C.

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CATALOGUE OF
GREEK AND ROMAN SCULPTURE
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GREEK AND ROMAN SCULPTURE

1. Standing Male Statuette

Alabaster. Height, 0.145 m.
Missing, the head, and the legs from just above the knees. The front of the left upper arm is injured.
From the Temenos of Aphrodite, Naukratis.
Gift of the Egypt Exploration Fund, 1888.
Inv. 88.734. *Ann. Rep.* 1888, pp. 18 ff. Déonna, *Les Apollons archaïques*, p. 245, no. 150, figs. 172–174. Cf. Kieseritzky, *Jahrbuch*, VII, 1892, p. 181.

The nude figure stands in the frontal pose of the archaic "Apollos," with the left leg advanced and the arms held close to the sides. The hair falls in three long straight locks at either side of the neck; at the back it lies flat, and is cut off square between the shoulders, the strands being indicated by vertical incised lines. The shoulders are broad, the chest very prominent, the hips narrow, the thighs large, especially in the profile view. The abdominal muscles and the navel are not indicated.

This statuette and the head, no. 2, are to be associated with a small group of similar works, most of which were also found in the excavations at Naukratis. Thirteen examples are cited by Déonna, *op. cit.*, pp. 241 ff., nos. 142–154. Three of them come from the sanctuary of Apollo, the present example from that of Aphrodite. All are evidently votive offerings, and judging from their material (alabaster or limestone), probably of local workmanship. A special interest attaches to their discovery on this site, since it is now generally believed that the Greek "Apollo" or κοῦρος type of statue was developed under Egyptian influence. Robinson, in the *Annual Report*, suggests that such small figures as these, made first at Naukratis and spread as commercial commodities through Greece, may have served as models for the sculptors of the first Greek "Apollos." None of the statuettes is, however, demonstrably earlier or more Egyptian in style than a great number of the statues of this type found in Greece proper. In his publication of the statuette in Petrograd Kieseritzky claims that the detailed execution of the head and the comparatively careless modelling of the body are Egyptian characteristics. But this argument has no more weight than the reasons which have led another scholar to call the

same statuette Samian (Studniczka, in Müller, *Nacktheit und Entblössung*, p. 112), and still another to assign it to the Cretan school (Klein, *Geschichte der griechischen Kunst*, I, p. 84). Déonna, who regards Cyprus as a more important connecting link between Egypt and Greece, assigns the whole group of statuettes from Naukratis to a Cypriote school. This

theory, again, is entirely unsupported by evidence, since no early example of the nude Apollo type has yet been found in Cyprus. Moreover, alabaster, which was a very common material in Egypt, was not used for sculpture in Cyprus. A more reasonable view of this series of statuettes is expressed by Edgar in the *Catalogue of Greek Sculpture in the Cairo Museum*, p. IV: "They are copies, probably made in Naukratis, of types which, originally derived from Egypt, had already become hellenised in the cities of the Aegean sea."

This statuette, though not one of the most primitive of the group, is probably to be dated early in the sixth century B.C.

2. Small Male Head

Alabaster. Height, 0.054 m.

The nose and chin are injured, and the surface is badly weathered. From Naukratis.

Gift of the Egypt Exploration Fund, 1888.

Inv. 88.730. *Ann. Rep.* 1888, p. 18. Déonna, *Les Apollons archaïques*, p. 246, no. 151, figs. 175, 176. Cf. Kieseritzky, *Jahrbuch*, VII, 1892, p. 181.

This head is from a statuette similar to no. 1, but of better workmanship. The face is of a long oval shape, the skull very narrow from front to back. The long hair is carried in wavy lines from the middle of the forehead behind the ears. At the back it falls in a broad, flat mass covered by a network of fine diagonal lines; in front several locks, with vertical and horizontal lines incised upon them, fall on the shoulders. The eyes are large and almond-shaped, with protruding, rounded eyeballs; the mouth is moderately smiling; the ears are exaggerated in size and set too high. The outlines of the eyes are carefully traced in black paint, remains of which are also visible on the iris, on the hair, and on the left side of the upper lip. The unusual detail of a moustache appears also on the statuette in Petrograd published by Kieseritzky.

3. Statue of a Man

Close-grained, cream-colored limestone. Height, 0.75 m.

Missing, the legs from the middle of the thighs, the right forearm, the left hand, the tip of the nose. The head and part of the right arm have been broken off and reattached. An injury in the region of the left breast has been repaired with some restoration in plaster.

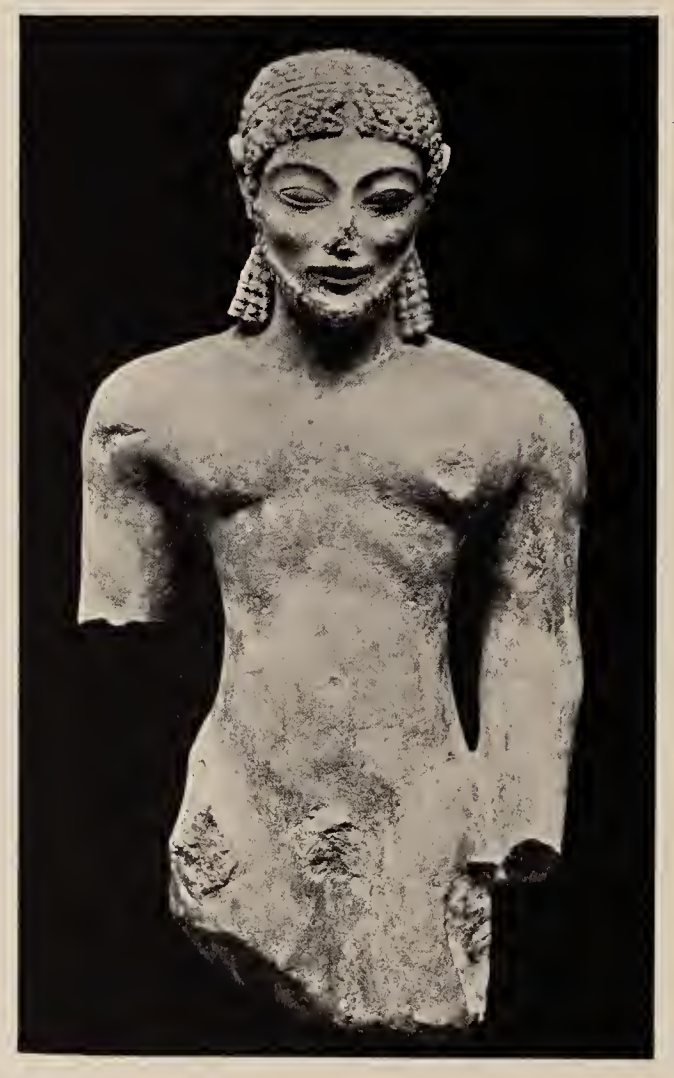
Said to have been found on one of the Greek islands.

Gift of Denman W. Ross, 1917.

Inv. 17.598. *Ann. Rep.* 1914, p. 96; 1917, p. 92. Chase, *Greek and Roman Sculpture*, p. 16, fig. 17.

The nude figure, represented at somewhat under life-size, stood in the frontal pose, with the left leg probably advanced. His left arm is held down close to his side. His right arm, as is shown by traces on the hip, was bent and advanced; the hand may have held an attribute.

The head is large in proportion to the body, and remarkable in the profile view for the narrowness of the skull from front to back, as well as for the elongated, dome-shaped crown, and the flat, receding forehead. The brows are arched, the depression beneath them being treated as shallow grooves. A certain animation and individual character are given to the face by the slightly oblique setting of the large, almond-shaped eyes, by the prominence of the cheek-bones, the upper jaw and the end of the chin, and by the drawing up of the corners of the mouth into the hollows of the cheeks.



The strands of the hair are treated like chaplets of beads, radiating from the crown. Over the forehead the strands end in spirals, curling inward on either side of the central parting. The back-hair falls in a broad mass standing out at both sides, and cut off square at the base of the neck. A simple fillet encircles the head. The upper lip is smooth, but a moustache may have been indicated by color.

The body is poorly proportioned, the shoulders being very broad and heavy, the lower part of the trunk narrow and flat, the forearms too short.

An attempt to determine the school of sculpture to which the statue belongs can be based only on the evidence of its style, since the statement as to its provenience is vague, and the material has not been identified. The closest analogy is afforded by the Rampin head in the Louvre, one of the masterpieces of early Attic art (Reinach, *Recueil de têtes antiques*, pls. 3, 4). Except for the simple fillet in place of the wreath of oak-leaves the treatment of the hair and beard is identical in the two works. The Attic fashion of wearing the hair half long is illustrated also by several limestone heads from the Acropolis, cf. the heads of the triple monster (Dickins,

Catalogue of the Acropolis Museum, I, no. 35); the head of Zeus, *ibid.*, p. 62; a small head published in Ἐφημερὶς Ἀρχαιολογική, 1891, pl. XIV, right; and the head of Aristion on the well-known stele. On the other hand, the slanting, almond-shaped eyes and the shape of the skull are Ionian characteristics. The statue may be the work of a provincial sculptor, who used Attic models at a time when Ionic influence had become strong. It is probably to be dated in the third quarter of the sixth century B.C.

4. Small Head of a Youth

Close-grained limestone. Height, 0.08 m.
Slightly injured on the right temple and the side of the jaw.
From Greece.
Henry L. Pierce Fund, 1900.
Inv. 00.312. *Ann. Rep.* 1900, p. 29, no. 9.

This fragment is apparently from a small pedimental group or a relief: a projection is left on the right side of the neck, and the right ear is hardly

indicated, suggesting that this side was not meant to be seen. The head is rather square in shape. The eyes, set nearly on a plane with the forehead, are large and wide open, the lower lid being nearly straight, the upper strongly arched. The nose is long and pointed, the mouth curved to form the archaic smile. The hair is treated as a smooth mass, with scalloped

edges along the forehead, and apparently caught up in a roll behind the ears.

The shape of the eyes and the scalloped border of the hair connect the head with the early Attic limestone sculptures found on the Acropolis.

5. Female Head

Limestone. Height, 0.175 m. Length of face, 0.10 m.
The tip of the nose is missing, and parts of the hair are slightly damaged; otherwise the surface is in perfect condition, with traces of the original polychrome decoration.
Found at Sikyon.
Henry L. Pierce Fund, 1904.
Inv. 04.10. *Ann. Rep.* 1904, p. 53, no. 1. Burlington Fine Arts Club, *Exhibition of Ancient Greek Art*, 1903; Catalogue, p. 80, no. 49. Chase, *Greek and Roman Sculpture*, p. 20, fig. 22.

This head has been broken from a statue of about half life-size, most probably a standing figure of the type of the maidens from the Athenian Acropolis. The face is long and narrow, with slanting eyes, thin nose, prominent cheek-bones, a crescent-shaped mouth and a rounded chin. The upper part is flat, with rather abrupt transitions to the sides; and the eyes are sunk very little beneath the plane of the forehead. The almond-shaped eyeballs are moderately convex; the lids are treated as thin ridges prolonged at the inner corners to show the lachrymal glands; the eyebrows are indicated plastically. The ears are large, but correctly placed, with earrings in the form of a concave disc with a raised eye. She wears a flat circlet, or *stephane*, fitting the contour of her head. Below this the hair is brought down upon the forehead in fourteen long ringlets, with shallow, wavy grooves terminating in spirals carved on them. A parting runs across the crown, and from this simple strands, more numerous than those on the forehead, are carried to the front and rear. The back-hair is arranged in large locks formed by vertical and slightly curved horizontal grooves, which divide the mass into squares with chamfered edges. Two such locks fell on the front of each shoulder, ten on the back. The hair was colored red, as were the lips. The *stephane* and the ear-discs were blue.

The modelling of the upper part of the face suggests that this head, like most of the sculptures in *poros*, is to be dated fairly early in the archaic period. Since the material is undoubtedly local, the work is probably to be assigned to a native rather than to a foreign artist. But, in either case, it

shows that a strong Ionic influence had made itself felt at Sikyon, as at Athens, by the middle of the sixth century B.C. The long oval face, the slanting eyes and smiling mouth, the schematic treatment of the hair, the

forms of the *stephane* and ear-discs are all characteristics which connect the head closely with those of the Acropolis maidens which are ascribed to Ionic sculptors.

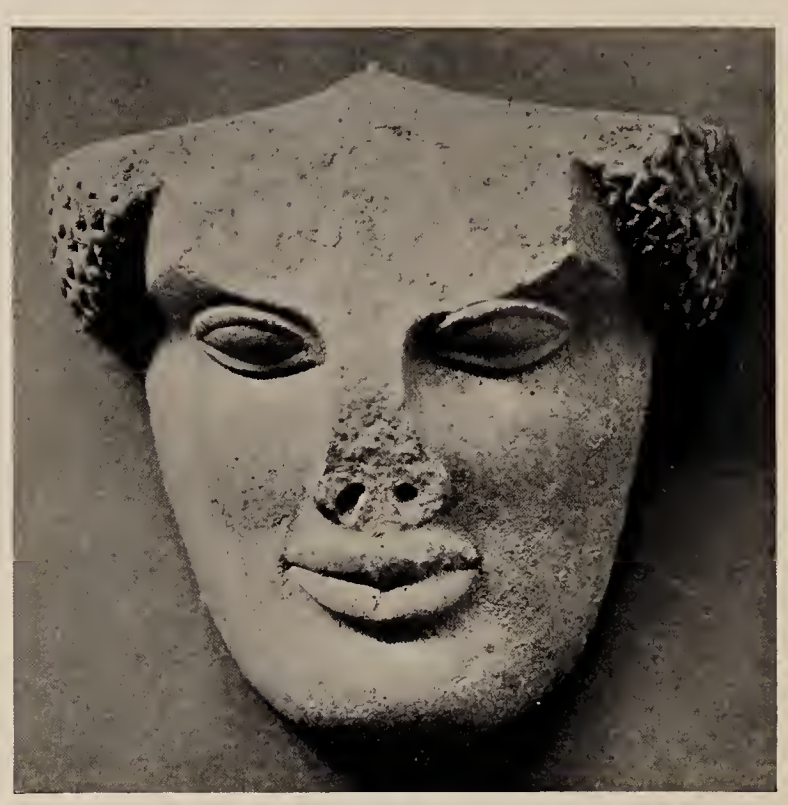
The surface, which is almost as fresh as when it left the sculptor's hands, shows a precision and delicacy of execution hardly equalled among extant sculptures in limestone.

6. Fragmentary Female Head

Fine-grained Greek marble. Height, 0.145 m.
The face only is preserved, having been split off vertically in front of the ears. The top is a smoothed surface, rising slightly in shallow curves from the sides to a central ridge.
The forehead and nose are broken off.
From Taranto.
Henry L. Pierce Fund, 1900.
Inv. 00.307. *Ann. Rep.* 1900, p. 26, no. 3.

The working of the top surface of the fragment suggests that the head was helmeted, and therefore represented Athena. The face is broad, with

well-rounded jaw and prominent chin. The hair, which shows only at the temples, is drawn to the sides in thick masses of crinkly waves. The eyes are long, almond-shaped, and very slightly inclined. The lids, though they



project very little from the eyeballs, are sharply defined, even undercut, around their outer edges, giving the eyes the appearance of having been affixed to the face, instead of carved with it.

Original Greek work of about 480 B.C.

7. Herakles Pursuing Centaurs, Relief from the Architrave of the Temple at Assos

Trachyte. Height, 0.82 m.; length, 2.48 m.
Broken in two; incomplete at the left end; the upper right-hand corner broken off.
Found in 1881 in the foundations of the rampart at the southwest angle of the citadel at Assos.
Gift of the Archaeological Institute of America, 1884.
Inv. 84.67. J. C. Clarke, *Report on the Investigations at Assos*, 1881 (Papers of the Archaeological Institute, Classical Series I, 1882), p. 53, pl. 15; pp. 107 ff. The same, *Report on the Investigations at Assos*, 1882, 1883 (Papers, etc. II, 1898) pp. 150 ff., fig. 37. Friedrichs-Wolters, *Gipsabgüsse*, no. 11. Collignon, *Histoire de la sculpture grecque*, I, p. 183, fig. 85. Perrot, *Histoire de l'art dans l'antiquité*, VIII, p. 256, fig. 102. Baur, *Centaurs in Ancient Art*, p. 68, no. 182. Sartiaux, *Rev. Arch.* XXII, 1913, p. 29, no. 111, fig. 9. Cf. *ibid.*, pp. 359–389; XXIII, 1914, pp. 191–222, 381–412. *Investigations at Assos*, Part II, p. 147, fig. 2. Chase, *Greek and Roman Sculpture*, p. 24, fig. 26.

The block shows at the top the taenia and regula (without guttae) of a Doric architrave, at the bottom a similar taenia, and at the right end a

narrower raised band. Within this frame is a representation in low relief of the adventure of Herakles with the centaurs of Mt. Pholoë. At the left end the upper part of the centaur Pholos, the host of Herakles, is preserved. He is bearded, nude, and to be restored with human forelegs. He holds a large wine cup in his right hand, and lifts his left in a gesture of astonishment. In front of him Herakles, beardless and nude, stands in profile to the right, bending forward, with his left leg advanced, and drawing his bow. Before him three centaurs flee rapidly to the right. All three are bearded and have human forelegs. The first and third look back as they run, and

carry what appear to be clubs, one in his right, the other in his left hand. The one in the centre is without a weapon, and stretches out one arm in front and one behind him. The lower parts of all three centaurs are exactly alike: the left foreleg is advanced, the equine hind legs are placed side by side, overlapping the thigh of the following figure.

Parts of three other architrave blocks from the temple with centaurs galloping to the right, as well as two metopes with single figures of centaurs, are preserved in Paris and Constantinople. Of the various theories which have been proposed as to their arrangement that of Sartiaux is the most satisfactory. According to him the block just described was placed over the central intercolumniation of one of the fronts. The slabs in Paris are to be assigned to the two intercolumniations to the left; they show centaurs approaching attracted by the smell of the wine. The slab in Constantinople, to be placed at the right end of the façade, and an intermediate slab, which is lost, show centaurs in flight. It is noteworthy that all the centaurs except those on the central slab have equine forelegs.

On the style and date of these reliefs see under no. 8.

8. Two Sphinxes, Relief from the Architrave of the Temple at Assos

Trachyte. Height, 0.82 m.; length, 1.90 m.

Broken in two. The upper edge of the left-hand fragment is injured. Complete at the left end. The missing portion of the block, including the body of the right-hand sphinx, is in Constantinople.

Found in 1881 in a mediaeval wall at the northwest part of the citadel at Assos.

Gift of the Archaeological Institute of America, 1884.

Inv. 84.68. J. C. Clarke, *Report*, 1881, p. 33, pl. 16; pp. 111 ff. *Report*, 1882, 1883, pp. 173 ff., fig. 41. Robinson, *Catalogue of Casts*, no. 17B. Sartiaux, *Rev. Arch.* XXII, 1913, p. 34, no. VIII, fig. 14. *Investigations at Assos*, Part II, p. 147, fig. 1. The fragment in Constantinople is discussed by Mendel, *Catalogue des sculptures, Musées impériaux Ottomans*, Vol. II, no. 158.

Two recumbent sphinxes placed heraldically facing one another occupy the whole face of this block. They are carved in somewhat higher relief than the figures on the preceding fragment. In the centre between

them is a small, slender column surmounted by a rudimentary Ionic capital. Each sphinx rests one forepaw on this capital, while the other foreleg is laid along the ground. Their wings curve upward and have rounded tips; their tails are s-shaped, with a tuft at the end. The heads are of a distinctly archaic type, with receding forehead, prominent nose, small, rounded chin, lips twisted up in a smile, and large eye shown in front view. The hair is drawn back behind the ears, and falls in a thick mass on the neck.

The fragments of a second architrave with an almost exact duplicate of this design are preserved in Paris and Constantinople. Clarke assigns the two blocks to the central intercolumniations at either end of the temple. This has, however, been shown to be improbable by Sartiaux, who places them at the two ends of one façade (*Rev. Arch.* XXIII, 1914, p. 220, fig. 45).

ARCHAIC PERIOD

The extant sculptures from the temple at Assos include in all fifteen architrave blocks, mostly incomplete, and portions of eight metopes. Ten of the former and three of the latter were taken to Paris in 1838. The others were excavated by the American expedition in 1881–83 (three fragments remained unnoticed till 1896), and, with the exception of the two blocks here described, were removed to Constantinople. The whole series is best reproduced in *Investigations at Assos*, Part II, pp. 147–151. The most recent and satisfactory discussion is by Sartiaux, *Rev. Arch. l. c.*

Aside from the temple of Athena Polias at Pergamon, which is of late date, the temple at Assos is the only known example of the Doric style in Asia Minor; and it is unique among Doric buildings in having a sculptured architrave. This departure from the principle that the structural members of the Doric order shall be left plain is evidently due to the influence of the Ionian temples with their richly ornamented friezes. The subjects of most of the reliefs — animals attacking their prey, animals or sphinxes heraldically grouped — are also common decorative motives in archaic Ionic art. On the other hand the introduction of two episodes from the myth of Herakles, the effort to represent vigorous motion, the predominance of nude figures, and above all the adoption of the Doric style point to some foreign influence from the west, possibly, as Sartiaux has suggested, that of Athens, which is known to have had close relations with Aeolis during the sixth century B.C.

According to a theory first advanced by Semper (*Der Stil*, I, p. 406), and repeated by most commentators since, the prototypes of these sculptures are to be sought in the bronze repoussé reliefs with which the Ionians are supposed to have sheathed their wooden entablatures in imitation of an oriental practice. But the vagueness of the evidence in favor of this theory has been rightly emphasised by Norton (*A. J. A.* I, 1897, p. 572) and Sartiaux (*Rev. Arch.* XXII, 1913, p. 372). Recent discoveries have in fact shown that the Assos reliefs were derived from revetments of terra-cotta rather than of bronze. Fragments of such terra-cotta revetments of wooden entablatures have been found at Larisa, Ak-alan and Gordion — all in the Aeolian region. And two at least of the subjects represented on the Assos architrave — the adventure of Herakles on Mt. Pholoë and the banquet scene — occur on the terra-cottas (cf. Koch, *Röm. Mitt.* XXX,

1915, pp. 8, 14, 20, 44 and Baur, *Centaurs in Ancient Art*, p. 70, no. 183, pl. XIV, a–d).

Opinions have differed widely with regard to the dating of the temple at Assos. Judging from the style of the sculptures most authorities have assigned the building to the early archaic period, i. e., to the neighborhood of the year 600 B.C., or at least to the first half of the sixth century. Clarke, on architectural grounds, would make the temple contemporary with the Theseum at Athens. But his theory has won no adherents. It is impossible to bring the sculptures down below the sixth century, besides which, as Sartiaux has pointed out, the architecture contains numerous archaic features. On the other hand it is probable that the date formerly assigned is too early. The very primitive appearance of some of the figures, such as the three fleeing centaurs, and the lack of much detailed modelling may be due partly to the shortcomings of a provincial artist and still more to the coarse and brittle stone which was not a suitable material for sculpture. A date in the third quarter of the sixth century best agrees with the style of both the reliefs and the architecture.

9. Lion's Head from the Sima of the Temple at Assos

Tufa. Length, 0.267 m.

Missing, the lower jaw, the upper part of the right side and most of the right ear. The surface is badly worn.

Found at Assos, 1881.

Gift of the Archaeological Institute of America, 1884.

Inv. 84.71. *Report on the Investigations at Assos*, 1881 (Papers of the Archaeological Institute, Classical Series I) p. 94, pl. 12. *Investigations at Assos*, p. 169, fig. 1.

This is one of the four lion's heads which decorated the corners of the gable sima of the temple. It is carved of a local volcanic stone, lighter and softer than the trachyte of which the temple as a whole was built, and consequently a more suitable material for sculpture. The animal was represented as usually with staring eyes and widely opened jaws. Nothing remains of the mane except its border along the forehead. The ears were erect. A depression running up the forehead from the inner corner of the left eyebrow to the ear is accentuated by a narrow rounded fillet carved in relief upon it. The eyes are very widely opened, with their outlines deeply and sharply cut; the iris and pupil are incised. The forehead is marked off

from the nose only by two faintly incised lines. The upper lip is treated as a flat raised band curving up at the front and continued till it meets the nose. Five deep wrinkles are carved on either side of the muzzle, and there are traces of similar grooves along the nose. Three of the teeth on the left side are well preserved.

10. Seated Lion

Close-grained white limestone. Height, including plinth, 0.953 m. Length of plinth at back, 0.52 m.; width, 0.245 m.

The upper part is considerably repaired, with some restoration. The head is preserved in three pieces, and the broken edges of the joints have been filled with plaster. The restorations, indicated by hatching in the accompanying drawing, include part of the forehead, all of the fillet above it except for a small piece at the right end, the lower portions of some of the lower series of locks above the forehead, the whole of the left ear with the two locks in front of it, the tip of the right ear, all of the upper row of locks except the two at the left end, and a number of locks on the breast and back. A hole in the back below the mane has been filled up. The lower row of teeth and the tongue are injured. The extensive remains of red and blue paint which are said to have been visible when the statue was found have disappeared, except for slight traces of a bright red pigment on the right foreleg. The surface has weathered to a deep brownish-red tone. Four cuttings in the edge of the plinth (one at each end, two at the back) held swallow-tail clamps by which the statue was fastened to its pedestal.

Found in 1890 at Perachora, above Loutraki, on the Isthmus of Corinth.

Catharine Page Perkins Collection, 1897.

Inv. 97.289. *Ann. Rep.* 1897, p. 21, no. 5. Ἐστία 1891, p. 208; Καιροί, March 29, 1891 (accounts of the finding of the statue in two Athenian newspapers). *B.C.H.* XV, 1891, p. 445. *Berliner philologische Wochenschrift*, 1891, p. 578. Perdrizet, *Rev. Arch.* XXX, 1897, p. 134, pl. IV. Lechat, *Revue des études grecques*, 1898, p. 184. Reinach, *Répertoire* II, p. 713, 4. Brunn-Bruckmann-Arndt, *Denkmäler*, pl. 641, with comment by Schröder. Chase, *Greek and Roman Sculpture*, p. 22, fig. 25.

The lion is seated on a low, cushion-like plinth, with his head turned to face the spectator, while his body appears in profile to the right. The jaws

are widely opened, as if the animal were conceived as roaring. The tail is laid along the front edge of the plinth.

The statue was presumably erected upon a low pillar as a monument over a grave, and, like the figures of sphinxes which were commonly used for the same purpose, was regarded as having an apotropaic force (cf. Collignon, *Les statues funéraires*, pp. 81 ff.). The conception of the lion

as a symbol of courage, illustrated by the famous monument of the Thebans who fell at the battle of Chaeronea, belongs to a later period.

The figure was designed to be seen from one point of view in which the most significant aspects of the head (the full-face) and the body (the profile) are combined. But the ferocity of the beast is more successfully shown by the profile view of the head with its widespread jaws. In the front view, in spite of the round, glaring eyes, the lion has a bland, almost

friendly expression, due to the failure to accentuate the structure of the forehead. The swelling muscles of chest and forelegs give a suggestion of strength, but the modelling of the hind legs is clumsy. The ribs are rendered by five parallel depressions. Such details as the outlines of the eyes, the wrinkles on the muzzle, the teeth, the claws and the mane are carefully executed. Two rows of flame-like locks, symmetrically arranged, rise

from the forehead above a round fillet which runs from ear to ear. Similar locks surround the face, and cover the back and sides of the head, laid flatly in parallel rows. Three locks are indicated at the juncture of foreleg and shoulder, and a row of locks — resembling a guilloche pattern — is carved along the haunch. The tail ends in a tuft confined by two rings, which, like the fillet on the forehead, are purely ornamental.

It is difficult to determine closely the date within the sixth century to which the work should be assigned, though Schröder's opinion that it is a good example of early archaic sculpture seems preferable to that of Perdrizet and Lechat, who see in it only a late, lifeless repetition of an archaic type. The lion had become extinct in Greece proper before the sixth century, and representations of him in classical Greek art are for the most part less successful than those of the horse (cf. no. 12), the dog, and the ram (cf. no. 39), and distinctly less true to nature than the Mycenaean renderings of lions. In the present case the forms may have been imitated from the representation of the animal in Ionian Greek art, perhaps even from the designs on vases of the orientalising style. A fragmentary statue of a lion in marble, from an archaic Athenian grave monument found built into the Themistoclean wall, is of the same conventionalised type (*Ath. Mitt.* XXXII, 1907, p. 542, pl. XXIV, 2). In comparison with them the statue of a recumbent lioness which surmounted the tomb of Menekrates at Corfu (Collignon, *op. cit.*, p. 90, fig. 58) shows less decorative detail, but more truth to nature. The closest parallels are afforded by two recumbent lions in Ny Carlsberg (Ny Carlsberg Glyptotek, *Billedtavler* I, 5, 6; Brunn-Bruckmann-Arndt, *Denkmäler*, text, figs. 4–11). They were found in the same neighborhood; their material is the same Corinthian limestone; and the resemblances in style are so close as to suggest that they are products of the same workshop, though the modelling of the bodies is more clumsy, and the locks of the manes are carved with less care and detail.

ARCHAIC PERIOD

11. Grave Stele of a Youth

Pentelic marble.

Preserved in five fragments: A, 0.513 m. high, broken at top and bottom, includes the lower part of the crowning member, the head of the youth and his left forearm. The nose and chin are injured. B, 0.202 m. high, 0.122 m. wide, broken except at the right edge: the right hand. C, 0.585 m. high, broken at top and bottom: the body from the waist to the knee, with the aryballos, most of the surface of which is broken off. D, 0.09 m. high, 0.093 m. wide, broken except at left edge: the right ankle. E, 0.068 m. high, 0.043 m. wide, broken except at the top: from the top of the crowning member.

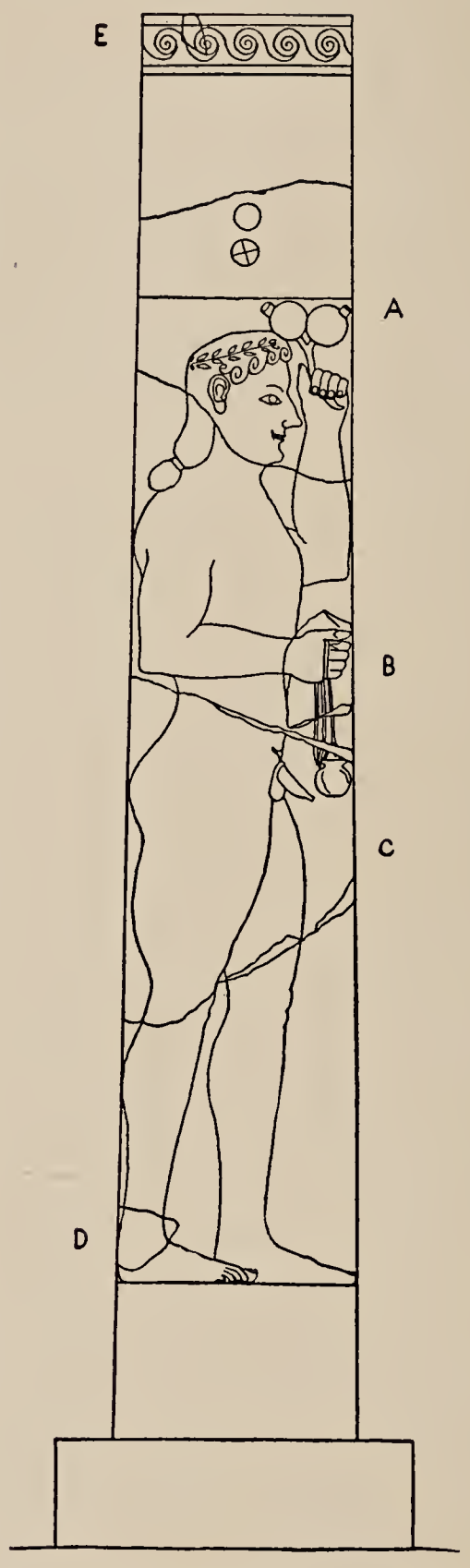
From Thebes.

Gift of Fiske Warren, 1908.

Inv. 08.288. *Ann. Rep.* 1908, p. 59. Caskey, *A.J.A.* XV, 1911, pp. 293 ff., pl. VII. Reinach, *Répertoire des reliefs*, II, p. 199. Picard, *La sculpture antique*, p. 281, fig. 73.

The five fragments comprise somewhat less than half of a grave stele of the tall, slender form prevalent in the sixth century, B.C. Most of the surface was taken up by the representation of the person commemorated, carved life-size in moderately low relief upon a background of varying depth. The nude figure of a young man stands in profile to the right, with his left leg advanced. With his extended right hand he holds a strap from which hangs an aryballos. His left hand is raised to the level of his head, holding up a stem with two pomegranates. He is crowned with a wreath, perhaps of olive leaves, which, with the aryballos, serves to characterise him as an athlete. The pomegranates probably had a funerary significance, since that fruit was associated in Greek religion with the chthonian divinities.

The head is held erect, and, though somewhat clumsily executed, is not lacking in animation and individuality. The forehead is rounded, the nose long and protruding, the chin small but prominent. The eye is large, wide open, and shown in front view, with lids formed as narrow ridges. The flat eyeball is not sunk, but simply marked off from the lids by an incised line. On it the outline of the iris and the pupil is engraved, while a deeper groove makes the line of the brow. The ear, placed vertically and too high, has a large, flat lobe. Except for a row of spiral curls from the front of the head to the ear, the hair is treated as a smooth mass covering a skull somewhat angular in outline and narrow from front to back. The hair was worn long, and presumably confined near the end by a band wound around it, as on the head of a youth with a discus (*Die attischen Grabreliefs* I, no.



5, pl. IV) and on the stele of a youth with a spear from the Themistoclean wall at Athens (*Ath. Mitt.* XXXII, 1907, pp. 514 ff., pl. XXI).

The fragments B and C are nearly contiguous. On the former, the outline of the abdomen, with indication of the navel, appears below the hand. The youth has a tapering waist and very large, muscular thighs.

The aryballos, which is the common globular shape, is elaborately decorated in low relief with a tongue pattern on the shoulder, a chain of lotus flowers and buds around the body, and crescents radiating from the bottom.

Above the head of the youth the background curves forward, and is continued by a flat surface, on which are the remains of an inscription running vertically upwards, giving his name. The first two letters, ⊕○ are 0.047 m. in diameter. At the broken edge of the stone is the lower half of a vertical stroke of the third letter. Evidence as to the treatment of the upper edge of the crowning member is furnished by the small fragment, E. An incised line runs horizontally 0.018 m. from the top. Below this are traces of a large spiral incised in the roughened surface. The top of the stele is probably to be restored as shown in the accompanying drawing which attempts to give an idea of the complete monument. The height of the shaft has here been estimated as about 2.34 m., the height of the figure as 1.57 m. The width is 0.355 m. at the level of the top of the head, and 0.398 m. at the thighs, indicating a fairly pronounced diminution.

The material, the form of the crowning member, and the sculptural style show that the stele, like most of the early grave monuments found in Boeotia, is to be assigned to an Attic artist (cf. no. 12, and the remarks in *A. J. A. l. c.*, p. 298). The tops of most Attic reliefs of this type are lacking, and it has been supposed that they were surmounted by a palmette, such as appears on similar monuments from Ionia and other parts of Greece. But an analogous treatment of the top of the shaft is illustrated by the fragment of a stele discovered in the Themistoclean wall (*Ath. Mitt.* XXXII, 1907, p. 541; cf. *A. J. A. l. c.* p. 297, fig. 4), as well as by an Attic stele in New York (*Bulletin of the Metropolitan Museum*, VIII, 1913, p. 94). The latter, which is the largest and most elaborate monument of its kind, had an additional flat member with its sides rounded to match the design of scrolls and palmettes painted on it, and, above this, a seated lion or sphinx carved in the round. In the other two cases there seems to have been nothing above the plain, horizontal top of the shaft. On the forms of archaic Attic stelae cf. also Dinsmoor, *A. J. A.* XXVI, 1922, p. 276, fig. 11.

Numerous details of style and technique show that the relief is the work of a sculptor of the early Attic school who had been little influenced by the

Ionian artists brought to Athens by Peisistratos. The face has a lively character comparable with that of the youth with the discus, and in strong contrast to the inert and sleepy look of the warrior on the stele of Aristion. The eye and the ear have the early Attic forms; the emphatic rendering of the bony structure is an Attic trait; and the use of engraved lines for details is a characteristic taken over from the technique of the earlier decorative sculptures in soft limestone. The date of the stele probably falls in the third quarter of the sixth century.

12. Relief of a Horseman

Pentelic marble. Height, 0.81 m.; width, 0.815 m.

Incomplete at the left side and at the bottom. The preserved portion is broken in two horizontally across the horse's head and the rider's waist; the joint is filled with plaster. Missing, the surface of the rider's helmet and most of his face, his right arm from above the elbow and his right foot; also the head, legs and tail of the horse. Large fragments are chipped from the neck and shoulder of the horse, and from the crowning moulding. Aside from these breaks and some minor injuries, the surface is in very fresh condition. No remains of color are discernible.

From the vicinity of Thebes.

Henry L. Pierce Fund, 1899.

Inv. 99.339. *Ann. Rep.* 1899, p. 22, no. 2. Norton, *J.H.S.* XXXIV, 1914, p. 70, fig. 1. Chase, *Greek and Roman Sculpture*, p. 28, fig. 30.

The figures are carved in high relief upon an uneven background which curves forward at the top, and is crowned by a simple moulding. The average thickness of the slab is 0.20 m., that of the background at the right edge, 0.10 m. The top and the edge are carefully smoothed.

The horse is represented pacing slowly to the right, with left fore and hind legs advanced. The front of his body is turned slightly; his neck, drawn back and strongly arched, is bent farther towards the spectator; and his head was shown almost in direct front view, not pressed in against the neck, as sometimes happens in archaic reliefs, but lifted high and projected boldly out of the normal front plane of the slab. This is proved by the traces of the reins, which, except for the end below the rider's left hand, were made of bronze. The end of one rein fitted into a hole in the top of the hand, and ran obliquely upward in a groove carved in the horse's mane, while the other was fastened into a hole in the background to the left of the jaw. Deep creases are carved at either side of the horse's elbow joint, and shallower lines are incised at the junction of the back with the neck and of the neck with the jaw. Veins are prominently indicated on the

belly. The mane is cropped short, its surface is smooth, the details being left to be rendered by paint.

The rider sits firmly and easily, his right shoulder and arm drawn back, his right hand resting on his hip, and possibly grasping a bronze spear, of which, however, no traces remain; his left hand holds the reins. He is

bearded, and wears an Attic helmet with high crest and long plume, a short chiton, a chlamys, greaves, and a sword hanging in its scabbard at his left side. The chiton has rudimentary sleeves reaching just below the armpits; a portion of it is pulled up from under the belt, and falls over it in a short *kolpos;* except for this, no folds are indicated plastically on the garment. The chlamys is fastened over the right shoulder; one end floats out behind, with its edge laid in zigzag folds; the other end falls over the rider's

thigh upon the body of the horse, its edges being overlapped and arranged in zigzag folds lightly chiselled on the surface; the whole garment is covered by a conventional system of incised lines.

The relief is probably a grave monument representing the deceased in armor and on horseback in token of his rank as a knight. Similar figures occur on a number of Athenian grave monuments of the archaic period, though they are usually placed in a subordinate position. Compare the horseman on the base from Lamptrae (Conze, *Die attischen Grabreliefs*, I, pl. XI) and the riders carved in relief, or painted, on the lower registers of several stelae (*ibid.* pls. I, IX, 1 and 2, X, 1a and 2). The only known examples from Attica in which this type was used for the monument proper is the fragmentary statue of a horseman from a cemetery at Vari (Collignon, *Les statues funéraires dans l'art grec*, p. 64, fig. 34). In Boeotia, a long series of reliefs of horsemen have been found, dating from the second half of the fifth century downward. But these belong to a different category, as is shown by the accompanying figures of worshippers and by the inscriptions: they are votive reliefs to ancestors raised to the rank of heroes (cf. Roscher, *Lexikon der Mythologie* s. v. Heros, I, 2, pp. 2554 ff., especially pp. 2583 ff.).

Material, style, and technique show that this monument, like no. 11, is to be assigned to the Attic school. The horse is a translation into relief of a type illustrated by several statues of horses found among the pre-Persian remains on the Acropolis. It resembles most closely the two latest and finest examples of the group (Dickins, *Catalogue of the Acropolis Museum*, I, nos. 697 and 700; Schrader, *Auswahl archaischer Marmorskulpturen im Akropolis Museum*, pls. XV, XVI). The second of these, though slenderer, is of the same long-bodied type. The head of no. 697 is turned and lifted like that of the horse on the relief, and the chest is of the same heavy build. The indication of veins is unusual before 480 B.C.; they are shown, however, on the head of a horse from the west pediment of the temple at Delphi (*Fouilles de Delphes*, IV, pl. XXXV), on fragments of horses from the pediment of the temple of Apollo at Eretria, and on a horse's head in relief on the Acropolis (Dickins, no. 1340, p. 274). A further point of contact with the Acropolis sculptures is furnished by the carving of the folds of the rider's chlamys, which resembles the drapery of the standing youth (Dickins, no. 633; Schrader, pls. XII, XIII), and still more

clearly that of the seated scribe (Dickins, no. 629; Schrader, p. 47, fig. 52). Above all, the surfaces of the relief, especially those of the horse's body, show the delicate modelling and perfect finish, which were the chief contribution of the Ionian artists to Attic sculpture in marble.

13. Top of a Grave Stele

Greyish-white marble with large crystals. Height, 1.31 m.

The lower part of the shaft is missing. The height of the akroterion is 0.62 m.; the width of the shaft at the top, 0.408 m., at the bottom of the fragment, 0.42 m.; its thickness is 0.09 m.

Found near the "Tomb of Aias" in the Troad. Formerly in the collection of Mr. Frank Calvert.

Francis Bartlett Collection, 1903.

Inv. 03.753. *Ann. Rep.* 1903, p. 56, no. 1. Körte, *Ath. Mitt.* XX, 1895, p. 3. Furtwängler, *Aegina, das Heiligtum der Aphaia*, p. 357, fig. 283.

The fragment includes the upper part of a tall, slender stele and the richly carved anthemion which surmounted it. The shaft tapers slightly. It is framed in above by a flat band on which are traces of a painted egg-and-dart pattern, and at the sides by narrow, round fillets, left smooth except at the top where they are treated as an astragalos moulding. The surface of the shaft is finely smoothed, and may possibly have borne a painted figure, though the absence of any traces of paint here militates against such a theory.

The crowning member is decorated with a design in low relief, consisting of two symmetrical pairs of volutes, placed one above the other, and surmounted by a palmette of seven large leaves with rounded ends, between which the tips of narrow, pointed leaves appear. Both pairs of volutes are connected by horizontal

cross-pieces, and the space in the centre is filled by a conventionalised lotus flower. The lower volutes terminate at the bottom in small, concave discs with raised centres, and the outer angles of both pairs are filled with small palmettes.

The elements of the design, which were taken over by the Ionian Greeks from oriental art, are treated in a purely schematic style, revealing only slight traces of their original derivation from forms of plant life. And the naturalising tendency which began to manifest itself in this type of ornament towards the close of the archaic period, and which led eventually to such works as the Attic anthemion, no. 45, and the relief from Ceglie, no. 49, is not yet apparent. The palmette is at an earlier stage than that of a stele of the late sixth century found at Samos (Boehlau, *Aus ionischen Nekropolen*, pl. 1, 1; cf. Furtwängler, *l. c.*), and separated by a much greater interval from the palmettes at the angles of the three-sided relief, no. 17. A fragmentary stele from Dorylaion (Körte, *l. c.*, pls. 1, 11) furnishes the closest analogy, though it is of more archaic style. Its shaft has astragalos mouldings along the edges, and its anthemion was apparently of similar design. The present monument is to be assigned to an Ionian artist of the second half of the sixth century.

14. Fragmentary Statue of a Boy

Greek marble, probably Pentelic. Height, 0.58 m.

Missing, the head, the arms, and the legs from the knees down. A piece has been chipped from the back below the right shoulder-blade, and there are other small bruises made by blows of a pick. Parts of the surface, especially the fronts of the legs, are slightly incrusted. The arms were broken off in antiquity, and refastened by means of iron clamps and dowels. On the side of the right leg, extending upward 0.065 m. from the break, are the remains of a support. A small bit of marble projecting from the side of the left hip is from a support for the left arm.

Bought in Rome.

Francis Bartlett Fund, 1922.

Inv. 22.593.

The nude figure of a boy, from twelve to fourteen years of age, stands with his weight supported more on the right leg than on the left, which is advanced. As a result the left hip and right shoulder are slightly lowered, and there is a variation in the rendering of the glutei, but the modelling of the torso is little affected. The shoulders are broad, and thrown well back. In the side view the body appears unduly slender, and it has a very taper-

ing waist. The right arm apparently hung at the side; the left was drawn back, and bent at the elbow, as is proved by the remains on the hip of a support for the forearm.

The closest analogy is afforded by the well-known statue in the style of Kritios, found on the Athenian Acropolis and dated shortly before

480 B.C. (Dickins, *Catalogue of the Acropolis Museum*, I, p. 264, no. 698). This represents a boy of about the same age in a similar pose, save that the weight is on the left leg, and both arms hung at the sides. The present fragment illustrates a slightly more advanced stage in the development of the standing nude type. On the other hand, it is a predecessor of the statue of Apollo from the theatre at Athens, and therefore probably to be dated

between 480 and 460 B.C. Compared with the Kritios boy the figure is less fleshy, with less depth of chest and abdomen, squarer shoulders and broader hips. The pectorals and the abdominal and hip muscles are clearly shown,

but not accentuated as in Polykleitan works. Close observation of nature is apparent in the rendering of the bony structure of the shoulder-joints, the hips and the knees, and in the modelling of the legs.

Nothing in the composition as a whole nor in the treatment of anatomical details recalls the style of the eclectic school of Pasiteles or of the ordinary Graeco-Roman copyist. The traces of a support beside the right leg might be used as an argument that the fragment is a copy of a Greek statue. But it is not certain that the support was the conventional tree-

trunk. And the surface, where it is well preserved as on the back of the legs, reveals a quality of execution not unworthy of comparison with that of the boy from the Acropolis. The work is therefore classed here as an original of the transitional period, and probably of the Attic school.

15. Fragment of a Youthful Male Head

Greek marble, fully crystalline. Height, 0.122 m.; width, 0.185 m.

The fragment includes the front of the skull, the forehead, and the left eye. The head was broken and restored in antiquity. The back is a vertical plane carefully worked as a contact surface. The preserved fragment was fastened upon the lower part of the face by means of a dowel, as is shown by a cutting, 0.008 m. wide, extending 0.06 m. upward from the break, and 0.05 m. inward from the back plane. The dowel was held by a pin inserted in a channel drilled from the right side of the head. The hair over the centre of the forehead has been worked down, and the surface left rough, perhaps to hold a restoration in stucco.

From Athens.

Anonymous gift, 1918.

Inv. 18.426. *Ann. Rep.* 1918, p. 86.

The fragment is from a life-size statue, probably representing a youthful god — Apollo or Hermes. The head is encircled by a narrow fillet.

The hair is carved in wavy strands radiating from the crown, and ending, above the low forehead, in a double row of spiral curls. The eye has heavy lids, the upper one strongly arched, the lower nearly horizontal.

Original Greek work of 480–460 B.C.

16. Hand Holding Alabastron, Fragment of a Relief

Coarse-grained Greek marble. Length, 0.16 m.

The background has been cut away. The hand is broken off at the wrist, and the top of the alabastron is missing. The little finger is damaged.

From Rome.

Purchased from the James Fund and by special contribution, 1910.

Inv. 10.159. *Ann. Rep.* 1910, p. 59. *A.J.A.* XXII, 1918, p. 133, fig. 11.

A woman's left hand holding an alabastron of tubular shape; life-size, and executed in low relief.

The type of the fingers, which are long, tapering and curled up slightly at the tips, and the modelling of the palm suggest that the fragment is to be dated in the second quarter of the fifth century B.C. It is apparently from a grave relief.

17. Three-sided Relief, a Companion Piece to the "Ludovisi Throne" in the Museo delle Terme, Rome

The material is the same as that of the Ludovisi relief — Greek island marble, pure white, of thoroughly crystalline structure, and with moderately large crystals. It shows similar flaws and the same light, greyish-brown patina. Portions of the surface have been carefully cleaned; but some incrustation remains, especially on the garment of the figure on the left wing; and marks left by the roots of plants are visible in places.

Missing, the three akroteria, the beam of the balance with the upper parts of the conical pieces on which the small figures were carved. The central akroterion was set in a cutting in the background above the head of the winged boy. This cutting is 0.325 m. long, 0.08 m. wide, and

0.05 m. deep at the apex. In its centre is a dowel hole 0.025 m. long, 0.02 m. wide, 0.015 m. deep. The akroteria at the angles, like those on the Ludovisi relief, had no prepared beds, but were secured by cylindrical dowels, as is shown by small holes, about 0.013 m. in diameter, and 0.03 m. deep, situated near the corners. The scale-beam was made of a separate piece of marble, and held in place by means of three tenons which were fitted into cuttings in the relief.

The reliefs themselves have suffered comparatively slight injuries. On the left wing the lower termination of the scroll, which in this case projected beyond the end of the slab, is lost, together with the ends of the old woman's feet. The edges of the palmettes at the corners are broken

off, and there are small breaks along the lower edges at the three sides, especially at the angles. The noses of all five figures, the toes of the winged boy, the plectrum of the lyre player and the pegs of the lyre are damaged.

Certain other disfigurements were produced, partly by accident partly by design, in Roman times, when the relief was removed from its original position. As on the counterpart, marks made by crowbars, used to pry the monument from its pedestal, are visible at several places along the bottom, both on the outer and inner faces. On the left wing an irregular groove runs across the bottom surface close to the corner, and continues obliquely upward across the face of the relief. According to the convincing explanation of Marshall (in Studniczka, *Jahrbuch, l. c.*, p. 53) this groove was caused by the slipping of a grappling iron used in hoisting the block. On the same wing an object held in the hands of the old woman and continuing downward in front of her legs, where it projected beyond the edge of the slab, has been chiselled off, probably at the time of the second use to make an injury less conspicuous. A cutting in the end surface of the

left wing, situated 0.31 m. from the bottom and measuring 0.05 m. by 0.03 m., is also probably to be assigned to the time of the Roman repairs, since its workmanship is inferior to that of the other holes described.

From Rome. Found, according to rumor, in the same region as the Ludovisi relief.

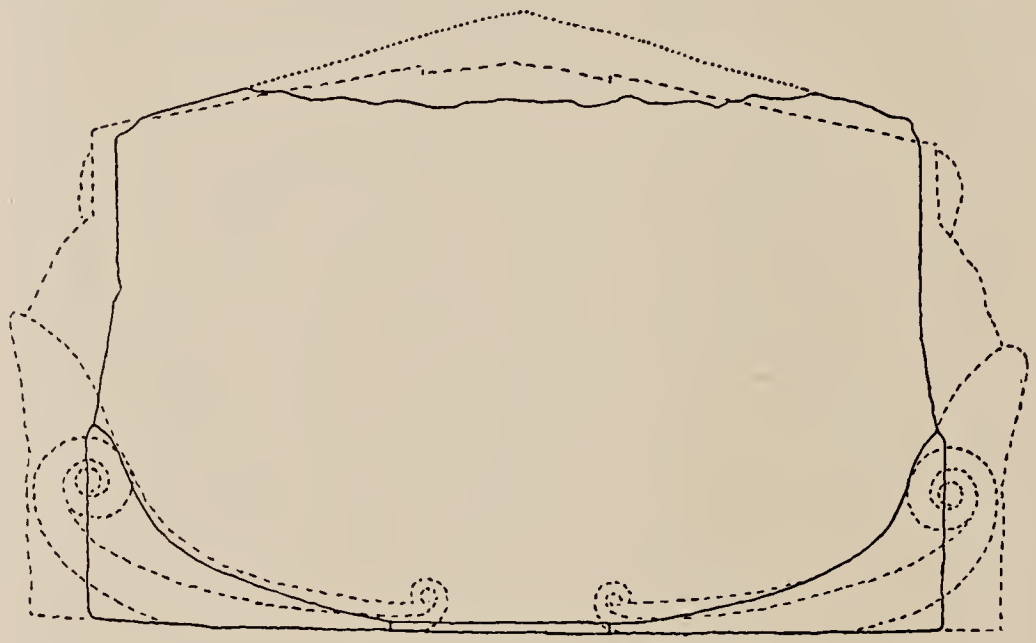
Henry L. Pierce Fund, 1908.

Inv. 08.205. *Ann. Rep.* 1909, p. 55. Fairbanks, *M. F. A. Bulletin*, VIII, 1910, p. 17. Marshall, *Burlington Magazine*, XVII, July 1910, pp. 247 ff., with further comment by the same and by Fothergill, p. 232. Reinach, *Rev. arch.* XVI, 1910, pp. 338 ff. *A. J. A.* XIV, 1911, pp. 149 ff.

De Mot, *Rev. arch.* XVII, 1911, pp. 149 ff. Marshall, *ibid.*, pp. 151, 152. *Petersen, Vom Alten Rom* [4] (1911), pp. 142 ff. Studniczka, *Jahrbuch* XXVI, 1911, pp. 50–192, pl. I, 90 figs. *Antike Denkmäler*, III, 1911, pp. 101 ff., with comment by Studniczka. Kjellberg, *Ausonia*, VI, 1911, pp. 101 ff. Reinach, *Gazette des beaux arts*, 1912, VII, pp. 65 ff. *Répertoire des reliefs*, II, p. 200. De Ridder, *Revue des études grecques*, XXV, 1912, pp. 369 ff. Lechat, *Revue des études anciennes*, XIV, 1912, pp. 117 ff. Amelung, in Helbig, *Führer*,[3] II, pp. 75 ff. The same in *Der Moderne Cicerone*,[2] Rom I, 2, pp. 288–294. Eisler, *Münchner Jahrbuch für bildende Kunst*, 1912, pp. 78 ff. E. A. Gardner, *J. H. S.* XXXIII, 1913, pp. 73 ff., pls. III–VI; p. 360. Norton, *ibid.*, XXXIV, 1914, pp. 66 ff. *M. F. A. Catalogue of Casts*, Part III, Greek and Roman Sculpture, Supplement, 1914, no. 88B. Springer-Michaelis-Wolters, *Die Kunst des Altertums*, [10] p. 228, fig. 427. Waldmann, *Griechische Originale*, pls. 75–77. J. Six, *Jahrbuch* XXX, 1915, pp. 74–95 *passim*. Klein, *ibid.*, XXXI, 1916, pp. 231 ff. Elderkin, *Art in America*, V, 1916, 17, pp. 276 ff. Caskey, *A. J. A.* XXII, 1918, pp. 101 ff., pls. IV, V. DeRidder, *Revue des études grecques*

XXXIII, 1920, p. 327. Richter, *J. H. S.* XL, 1920, pp. 113 ff., pl. v. Casson, *ibid.*, pp. 137 ff. Svoronos, *Journ. intern. d'arch. num.* XX, 1920–21, pp. 108–159, pls. III, IV. Hawes, *A. J. A.* XXVI, 1922, pp. 278 ff., pls. II–IV. Ashmole, *J. H. S.* XLII, 1922, pp. 248 ff., pl. XI. Powers, *The Art Bulletin*, V, 1923, pp. 102 ff. Chase, *Greek and Roman Sculpture*, p. 44, fig. 47. Picard, *La sculpture antique*, p. 352.

This monument corresponds so closely with the "Ludovisi Throne" in material, shape and dimensions, as well as in the subjects and style of the reliefs, that some original connection between the two must be assumed: either they were both designed as parts of some larger structure, or one was made as a companion-piece to the other, and to serve a similar use. The two works help to explain one another. In the description which follows,



therefore, constant reference will be made to the better known relief in Rome. The discussion falls naturally into three parts — (1) the form and possible use of the monuments, (2) the subjects represented by the reliefs, (3) their style and date.

1. *The Form and Use of the Monuments*

The monument in Boston is carved from a single block of marble, hollowed out in such a way as to form a front with a gable-shaped top, and two shorter wings set at right angles to it, with their upper edges continuing approximately the slope of the gable. The left wing is now considerably narrower than the right; and this was also originally the case, except at the bottom where it may have corresponded in width with the other

wing. The outer faces of the front and wings are decorated with sculpture in moderately low relief. The top, bottom, and end surfaces are smoothed; the inner faces are roughly tooled. This general description applies equally well to the monument in Rome, except that in the latter both wings are of the same width. But the two marbles differ slightly in all their dimensions, as may be seen in the following table: —

	Boston	Rome	Variation
Width of front at bottom, outside	1.61 m.	1.42 m.	+0.19 m.
" " " " top, outside	1.42	1.33	+0.09
" " " " bottom, inside	1.14	1.09	+0.05
" " " " top, inside	1.085	1.10	−0.015
" " right wing at bottom, outside	0.73	0.705	+0.025
" " left wing at bottom, outside	0.55	0.705	−0.155
Height of front at right corner	0.82	0.86	−0.04
" " " " left "	0.82	0.835	−0.015
" " " " centre "	0.96	1.03*	−0.07
Thickness of front and sides at bottom	0.23	0.175	+0.055
" " " at top	0.165	0.12	+0.045
" " right wing at top	0.155	0.115	+0.04
" " left wing at top	0.165	0.115	+0.05
Average height of relief	0.08	0.06	+0.02

* Estimated.

The most important of these discrepancies in dimensions may also be clearly seen in the accompanying diagram, in which the outlines of the two fronts are drawn at the same scale. On both monuments the spaces occupied by the relief figures are bounded below by curved lines, beginning near the centre of the front and at the ends of the wings, and rising towards the two corners. On the monument in Boston the parts thus cut off at the bottom are filled with ornaments carved in low relief in the form of Ionic scrolls with volutes at each end, the larger volutes meeting at the angles and supporting a flaring double palmette. The corners of the companion piece in Rome evidently once had similar ornaments; they were, however, made separately, and have not survived. As may be seen in the drawing, the curving ground coincides almost perfectly on both reliefs. It is thus possible to restore the monument in Rome, as Studniczka has done (*Jahrbuch*, *l. c.*, p. 77, fig. 17), with angle ornaments of exactly the dimensions and

design of those on the companion-piece, except for the small volutes at the inner terminations of the scrolls. And the addition of these ornaments makes the two fronts of equal width at the bottom. The relation of these ornaments to the reliefs and of the figures to their backgrounds has been clearly stated by Fothergill, as follows: "The volutes and palmettes alone have any architectonic significance, and these are only ornaments on the top of some structure below. The shape of the mass of the marbles is prescribed by a line drawn over the outermost projections of the figures. The side representing the old woman is smaller than the other three because she is in a huddled up position, and the gabled form of the fronts is the inevitable result of an ordinary pyramidal grouping of the figures. The background therefore is 'ideal space,' and for many reasons (its low pitch, its having had no cornice, its odd shape, and odder relation to the akroteria below) cannot be thought of as architectonic structure." This statement fails only to account for the akroteria on the apex and outer angles of each gable, for the existence of which there is clear evidence. The cutting for the central akroterion on the monument in Boston shows that it was of considerable size and certainly of marble. Those at the angles of both monuments were supported only by thin cylindrical dowels. Studniczka restores them in the form of doves with spread wings (*l. c.*, p. 76, figs. 16, 17). To modern taste, however, all three ornaments, whatever their forms may have been, seem superfluous and disturbing.

The foregoing analysis of the forms of the monuments makes it unnecessary to discuss at length some of the theories which have been advanced in regard to the purpose for which they were made and their relation to one another. They cannot have formed a parapet about an opening in a pavement, nor a sarcophagus. Nor do the slabs with their reliefs suggest the structural forms of the back and arms of a throne, or of the ends of a couch. Both the forms and the decoration are more satisfactorily accounted for by the theory, first proposed by Puchstein, and accepted by Marshall and Studniczka, that the monuments were ornaments set on the narrow ends of a long, rectangular altar. The evidence in favor of this theory and the arguments which have been raised against it are summarised in *A. J. A.* XXII, 1918, pp. 107 ff.

2. *The Subjects Represented*

It is evident that the groups of three figures on the fronts of the two monuments and the seated figures on the wings have reference to some religious cult; but opinions differ as to whether they should be explained as

human beings with a symbolical significance, or as actors in one or another of the Greek myths.

On the front of the monument in Rome the centre figure is shown with her body in front view and her head in profile looking up to the left. Her arms are raised, and her hands rest on the shoulders of the two attendants who bend over her, each grasping her under the arm-pits with one hand,

while with the other they hold up one end of a cloth (probably the end of her long, ungirt Ionic dress), which conceals the lower part of her form. Her legs are cut off at mid-thigh by the fillet at the bottom of the slab. The attendants stand on a shelving ground with pebbles indicated on it. Those who hold that the figures are mortal see in this central figure a

woman in the act of child-birth (Robert, in Preller, *Griech. Myth.*[4] I, 514, 1; Wolters, Ἐφ. Ἀρχ. 1892, p. 227; Marshall, *l. c.*).

On the front of the relief in Boston a nude boy with large wings spread out against the background stands in the centre in full front view. He holds up before him a large balance, the original appearance of which is suggested in the accompanying photograph of a cast showing the missing

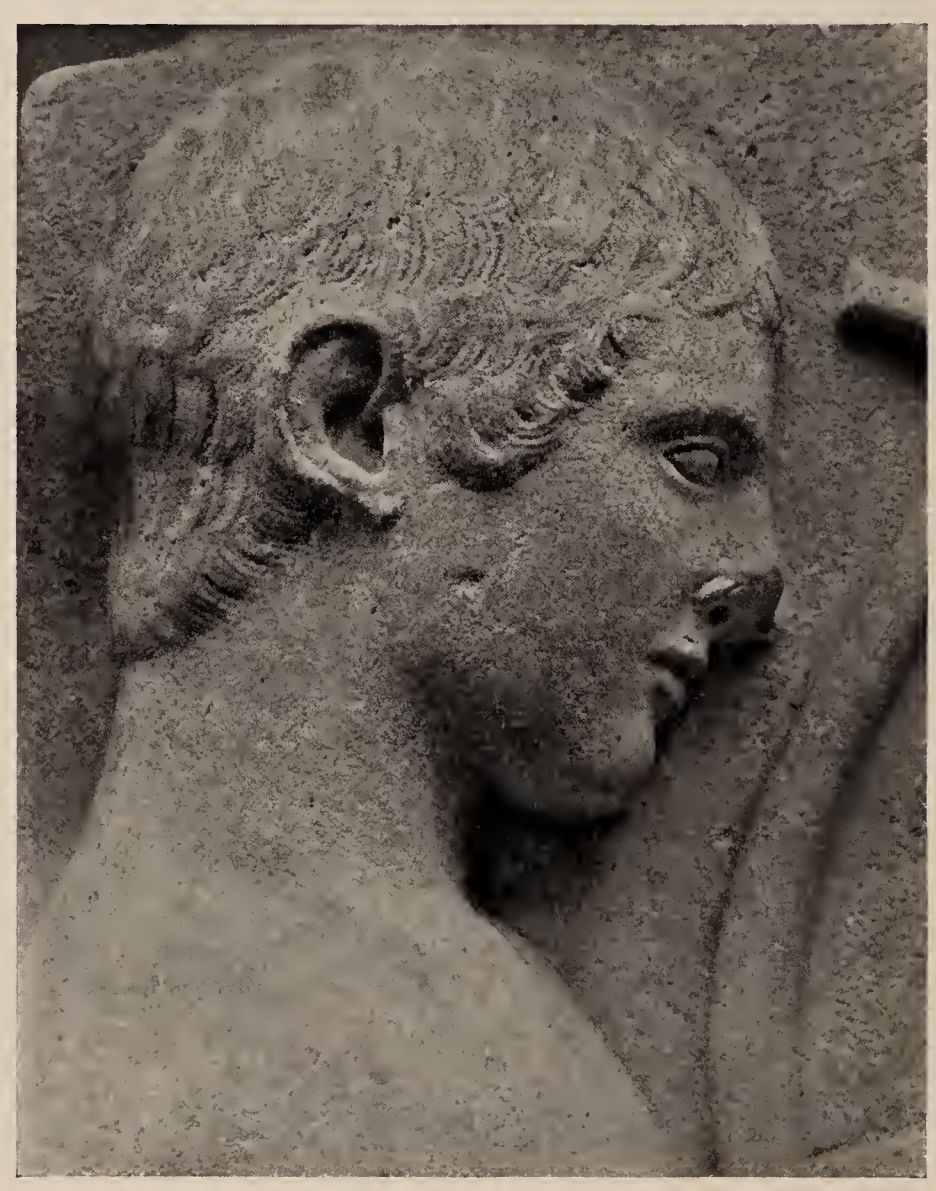
beam as restored by Studniczka. A cast of the relief, with the balance restored, is exhibited in the Court of Classical Casts. The three large holes cut into the face of the relief to receive the ends of tenons prove that the beam was of marble, not, as has been suggested, of bronze. The scale pans are preserved, attached to the legs of the lateral figures. In each is a small, nude figure of a youth carved in very low relief. The one in the left-hand scale, which hangs lower than the other, is shown in front view, the one to

the right in side view, with dangling legs. On either side is a female figure seated on a double cushion, resting an elbow on the palmette at the angle, and a foot on the small inner volute of the scroll. Each wears an Ionic chiton, a sakkos, sandals and an himation drawn up over the head. The one at the left is manifestly pleased at the result of the weighing; she smiles and raises her left hand with an animated gesture. The one at the

right bows her head in grief. According to Marshall these figures are "mortal women, and the action is symbolic of what to a Greek mind was the destiny of woman. . . . Eros, the great primeval divinity is weighing out to the two wives the assurance of lineage . . . the continuance of the family in male line by a grown-up son."

The mythological interpretations of the Ludovisi relief, with two exceptions, are based on the assumption that the central figure is not kneeling,

but rising into the light of day with the aid of the two attendants. The goddess is variously identified as Aphrodite rising out of the sea, as a fountain nymph, as Pandora, Kore or Ge rising out of the earth, as Hera emerging from the spring Kanathos, in which she bathes yearly, renewing her virginity, or as Persephone, also rising from a mystic bath which was followed by a ceremonial robing. Klein, *Geschichte der griech. Kunst*, I, p. 394,



explains the scene as a representation of Leto giving birth to Apollo and Artemis on the island of Delos. And Mrs. Hawes, *A. J. A.*, *l. c.*, sees in the central figure the great earth-goddess — either Ge giving birth to Erichthonios, or Eilithyia to Eros, or Semele to Dionysos.

The scene on the front of the relief in Boston recalls the "psychostasia," or weighing of souls, described in Homer, represented in a lost tragedy of Aeschylus, and illustrated on several Attic red-figured vases. On the latter

Hermes is shown weighing the souls of Achilles and Memnon in the presence of their mothers, Thetis and Eos. But the smiling, winged boy on the relief cannot be Hermes or Thanatos, as has been suggested. He is unmistakably Eros. Studniczka has therefore proposed that the scene represents the decision of the fate of Adonis. In the smiling goddess, seated next to the heavier scale, he recognises the victorious Aphrodite, while the figure

at the right is Persephone, mourning the loss of Adonis. The pomegranate carved in low relief in the lower right-hand corner of the monument is a symbol appropriate to the goddess of the lower world, while the fish in the opposite corner may refer to the sea-born goddess. A somewhat different interpretation is proposed by Eisler, who sees in the scene a more definite reference to the astronomical significance of the Phoenician myth of Adonis. According to him the balance represents the zodiacal constella-

tion Libra, which announced the approach of the autumnal equinox. The two figures in the scales symbolise on the one hand Adonis sinking into the lower world at the coming of winter, on the other his rising in the spring. And the two seated figures represent a duplication of Aphrodite, mourning on the one side the departure of Adonis, and on the other rejoicing in his return. Mrs. Hawes identifies the two seated figures as Demeter and Persephone, but denies them any special interest in the action of Eros, who is weighing the lots of men. Finally, Ashmole regards the figures in the scales as representing the morning and evening star: "One star rises from behind the land horizon (the underworld, indicated by the pomegranate) and looks back to Persephone whom he leaves mourning or sleeping; while his brother sinks into the ocean (suggested by its denizen the fish) to the joyful or awakening Aphrodite."

The seated figures on the wings have almost universally been interpreted as typical worshippers of the divinity to whom the monuments were dedicated. The nude girl playing the flutes and the heavily draped woman burning incense on the wings of the relief in Rome are best explained as typifying two aspects of the cult of Aphrodite. One is a *hierodoulos*, or temple-courtesan, the other a married woman. The corresponding figures on the Boston relief are also strongly contrasted. On the right wing is a boy, nude save for sandals, seated on a cushion playing the lyre. The other is an old woman, bare-foot, clad in a sleeveless Doric chiton, seated on the ground with her legs drawn up, and grasping an object which has been chiselled off, and can no longer be identified. It extended above her right hand almost to the upper margin; its lower portion extended beyond the edge of the slab. Its traces are shown in the accompanying drawings in which a restoration of the missing left hand is also suggested (cf. *A. J. A.* XXII, 1918, p. 115). The woman has short hair, and the ravages of age are seen in the wrinkles on her face and hand, in her profile with its hooked nose, its lips suggesting toothless gums, its sagging chin, and in the way in which the bones of her shoulder show through the wasted flesh. She has been called a grandmother, a nurse, an aged *hierodoulos*, a temple ministrant.

Studniczka is alone in regarding the four figures on the wings as mythological personages. According to him the incense burner and the flute

player are both representations of Aphrodite, the lyre-playing boy is Adonis, and the old woman is the nurse of Myrrha, the mother of Adonis, tending the myrrh-tree into which the nymph was transformed.[1]

The symbols carved at the lower right-hand corner of the relief have been explained by all commentators as pomegranates. The fishes in the left-hand corner are called mullets by Marshall. Studniczka distinguishes two varieties of fish, that on the side being a red mullet (mullus surmuletus), that on the front a grey mullet (mugil cephalus).

Various attempts have been made to identify the sanctuary in which the reliefs were originally erected. Petersen suggested that this was the temple

of Aphrodite on Mount Eryx, and that the monuments were brought to Rome in 181 B.C. to adorn the temple of Venus Erycina. A sanctuary at Amathus in Cyprus, in which Adonis was worshipped with Aphrodite, is proposed by Studniczka; a shrine of Persephone, at Locri, by Ashmole. According to Mrs. Hawes the two reliefs "formed the ends and adjoining side pieces of a couch-altar made between 479 and 471 B.C. for the sanctuary of the Lycomids at Phlya in Attica, which had been burned by the

[1] Cf. *Jahrbuch*, *l. c.*, figs. 65, 67, for a restoration of the tree. Mrs. Hawes, restores a drinking horn (symbol of fertility) in the hand of the old woman, *l. c.*, p. 300, fig. 7. But the traces above the right hand do not suggest an object of this shape; and the restoration does not account for the traces along the edge of the background, in front of the woman's legs.

Persians in the second Persian War and was restored by Themistocles." This hypothesis is supported by its author with an impressive array of evidence as to the divinities worshipped at Phlya and the mysteries performed in their honor.

The foregoing enumeration of the theories advanced with regard to the subjects of the reliefs shows that their interpretation remains to a great extent an unsolved riddle. But their underlying meaning is clear, even if its symbolical expression cannot be fully explained. The monuments evidently come from a sanctuary where a divinity was worshipped as the Giver of Life. Whether the central figure on the front of the Ludovisi relief is a woman in child-birth, or, as seems more probable, a goddess rising into the light of day, the action symbolises the renewal of life. And the weighing scene on the Boston relief is best explained as typifying the changing seasons — the withdrawal of life into the lower world in the winter and its miraculous return in the spring. The universality of the worship of this life-giving divinity is suggested by the four strongly diversified figures of worshippers on the sides of the monuments.

3. *The Date and Style of the Relief*

The monument in Rome is assigned by all authorities to the transitional period, the dates proposed for it varying between 470 and 450 B.C. And the Boston relief is so closely related to it in style and technique, as well as in the external features of material, size and shape, and in the spirit in which the subjects are treated, that the two marbles must have been executed at the same time under the direction of the same artist, if not necessarily by the same hand.[1]

Because of the volutes on the Boston relief and the indication of stony soil on the companion-piece, Marshall assigns the monuments to an Ionic school. That their style is "Ionic," as opposed to "Attic" or "Peloponnesian," is apparent: but the term has a rather vague meaning at this

[1] This unity of style has been denied, notably by Gardner, Klein, Casson and Powers. Gardner *J. H. S.*, *l. c.*, suggests that the Boston relief is either a modern forgery, or a product of the neo-Attic school, or a fifth-century work by a sculptor of inferior merit and different traditions. His arguments are discussed in *A. J. A.* XXII, 1918, pp. 126 ff., where most of the differences between the two reliefs are explained as due to the different subjects represented, rather than to the manner of their representation.

period, when Athens had become the leader of Ionic Greece, and when Ionic characteristics are found not only there, but in such widely separated districts as northern Greece, Olympia, Magna Graecia, and Sicily.

Studniczka, emphasising the numerous parallels in contemporary Attic vase painting, calls the relief "Attic-Ionic." But this does not prove that they were made by an Athenian sculptor. Very few Attic reliefs of this period are preserved; and only one of them, the relief in the Vatican representing a woman seated in an attitude of dejection with her head on her hand, can be cited as a stylistic parallel (Helbig, *Führer*,[3] no. 89). The fine stele of a youth from Sunium (Picard, *La sculpture antique*, p. 386, fig. 117) continues the tradition of Attic pre-Persian marble sculpture, but differs strongly from the reliefs under discussion in the type of the face, in the rendering of the muscles, in the careful finish of the slightly polished surface. The material of our reliefs also has a bearing on the question; for it is probable that Pentelic marble would have been used for such architectural monuments made in Attica at this time.

A stronger case has been presented by Ashmole in favor of a South Italian Ionic school. The stylistic relationship between our monuments and the small votive terra-cotta reliefs found in great numbers at Locri is undeniable. Moreover, the well-known stele of a woman holding a dove in the Conservatori Museum (Ashmole, *l. c.*, pl. xi) which, though distinctly more archaic, furnishes the closest sculptural parallel to the three-sided reliefs, is even more closely related to the Locrian terra-cottas. The reliefs, however, contain certain new features for the origin of which we must look elsewhere.

The style in which the draperies are executed can be most truly described as "transitional." For the folds of the chitons are rendered for the most part by series of parallel lines, wavy or straight in accordance with archaic convention, while the surfaces of the mantles reveal a careful study of the actual, accidental folds and creases that appear in soft woolen cloth. In the Olympian sculptures this new style is carried still further. The folds have a tendency to take the form of loops, or "eyes." This is especially well illustrated by the kneeling Lapith woman, E, from the Olympian west pediment. Similar loops appear in the himation of Philis on the stele from Thasos, and in a rudimentary form in the Conservatori stele which has

often been ascribed to a North Greek school. They are to be seen also in the mantle of the smiling goddess on the Boston relief. Similar "eye-folds," drawn in outline and often filled with dilute glaze to indicate shadows, are found in a small series of Attic vase paintings, executed about 460 B.C., most of which are demonstrably influenced by the great frescoes of the period, e. g. the volute krater in New York (Furtwängler-Reichhold-Hauser, *Griech. Vasenmalerei*, II, pls. 116, 117) and the Argonaut krater in the Louvre (*ibid.*, II, pl. 108). A fragment in Athens with a representation of a seated woman furnishes a close parallel to the stele of Philis in the treatment of the folds about the hips. It is obvious that these eye-folds were not invented by the vase-painters; and since they hardly occur on contemporary sculptures in the round, it may be inferred that the artists of our reliefs and of the Olympian pediments, as well as those of the vases, borrowed this new convention from the painters of the frescoes.

The style of the reliefs cannot be fully comprehended without taking into account the colors with which large portions of the surface were originally colored. It may be regarded as certain that the background was painted, and that the garments were distinguished by different tints. Certain accessories, like the latchets of the sandals, the strings of the lyre, the fillet of the old woman, the handle of the balance, were not indicated plastically at all, but were left to be added by paint. Moreover, many details were only made clearly perceptible by the addition of color. In the figures of the mourning goddess and the incense burner the edge of the himation running along the forearm is in the lowest possible relief, and the same is true of the mantle of the smiling goddess where it is outlined against the background. The loose sleeves of the Hours which fall over the arms of the rising goddess, and the sleeve of the mourning goddess which falls upon her thigh are again in very low relief. The sleeves of the rising goddess appear as if stuck upon the background; and the edges of her chiton are projected upon the background at either side in the same way. All this was made clear when the different garments were distinguished from one another as well as from the flesh parts and the background by the application of colors. In the same way the sculptors of the Olympic pediments relied largely on the use of color to attain the effect at which they were aiming. On several of the figures a portion of the drapery lies flat

along the body with its edge marked by a barely perceptible line, so that the garment when seen at a distance could not be distinguished from the flesh except by its different color.

Two other qualities of the reliefs help to connect them with the frescoes of the transitional age. In the discussion of the subjects attention has been called to the contrasts presented by the four figures of worshippers on the wings of the monuments. This clear differentiation of their characters is achieved by a skilful selection of motives, poses and costume, and to a limited degree by the variation of bodily traits. The figures are for the most part taken from the repertory of types already created, but they are given a new and richer significance. The old woman on the left wing of the Boston relief is represented not only as aged, but as belonging to a humble station, and the courtesan playing the flutes on the Ludovisi relief is differentiated from the matron burning incense not only by her action and her nudity, but by her free and easy pose. Analogous attempts at what might be called character drawing (ἦθος) are found in the Olympia sculptures, in the Melian terra-cotta reliefs, in some vase-paintings of this period; and it may inferred from the descriptions of Pausanias that the Polygnotan frescoes were not lacking in this quality.

The two seated goddesses on the front of the Boston relief illustrate πάθος rather than ἦθος. The scene would, indeed, have been unintelligible if the emotions with which these figures watch the result of the weighing had not been clearly expressed by variations in pose and gesture and facial expression. And the means of expression is characteristic of the period. The pose of the sorrowing goddess is that of the "Penelope type," illustrated by the relief in the Vatican already referred to, by a vase-painting and by Melian reliefs. As regards the smile of the "Aphrodite" we may recall Pliny's statement to the effect that Polygnotos was the first to give his figures a pronounced facial expression, and compare the Lapith bitten by a Centaur in the west pediment at Olympia and the heads on the Argonaut krater, of which it has been remarked that "whereas in earlier Greek vase paintings figures in the most violent action have perfectly calm features, here quietly posed figures have a strong facial expression."

The sculptor of the reliefs, while he followed the tradition of archaic Ionic art, is thus seen to have been alive to the new movement which

strove to imitate nature more directly in the representation of the human form and of drapery, and to give a new meaning to the figures through the differentiation of character and emotion. The leaders of this movement, in some of its phases at least, were the painters rather than the sculptors. Wherever the reliefs were made, certain features of their style which at first sight seem hard to explain are best accounted for as due to the influence of Polygnotos and his school.

18. Small Head of a Young Warrior

Pentelic marble. Height, 0.14 m.

The nose is broken off, and the surface is somewhat worn. Large drill holes in the top of the helmet and on each side in front of the ears were for the attachment of the missing crest and cheek-pieces. Traces of the fingers of a left hand appear on the left side of the helmet.

From Athens.

Catharine Page Perkins Collection, 1895.

Inv. 95.66. *Ann. Rep.* 1895, p. 25. *M. F. A. Bulletin* VI, 1908, p. 23.

This is evidently a fragment from the sculptural decoration of a temple of the fifth century B.C. Its size suggests that it comes from a metope, or a frieze in high relief; but the fact that it is carved fully in the round, and equally finished on all sides, makes it more likely that it belonged to a pediment group. The fingers, of which there are traces on the left side of

the helmet, may belong to the left hand of the figure itself, but more probably to that of an opponent. The warrior wears an Attic helmet, which was originally furnished with crest and cheek-pieces worked separately — of marble rather than bronze, to judge from the size of the dowel-holes. His face is of a broad oval shape with very full cheeks. The eyes are

widely opened and not set deeply; the lids are heavy and the eyeballs rounded. The small ears are delicately carved.

The type is Pheidian; and the execution is on a level with that of the best Attic work of its kind from the Periclean age.

19. Small Head of a Warrior, in Relief

Pentelic marble. Height, 0.085 m.

Along the right side of the helmet remains of the background, showing that the depth of relief was about 0.045 m. The end of the nose and the chin are missing. In the top of the helmet a drill-hole 0.006 m. in diameter, 0.022 m. deep, for the attachment of a crest. The right side of the face roughly worked.

From Athens. *Anonymous gift, 1918.*

Inv. 18.431. *M. F. A. Bulletin* XVII, 1919, p. 29.

Head of a bearded warrior in profile to left, wearing a Corinthian helmet with a crest, now missing, worked separately. The fragment evidently comes from a frieze of small dimensions, representing a combat.

The surfaces of the helmet and the warrior's cheek are skilfully modelled, and the rendering of details — eye, ear, lips, and beard — though sketchy, is effective when the head is seen in favorable lighting. Style and technique, as well as material and provenance, show that the fragment was part of the sculptural decoration of an Athenian building of the late fifth century B.C.

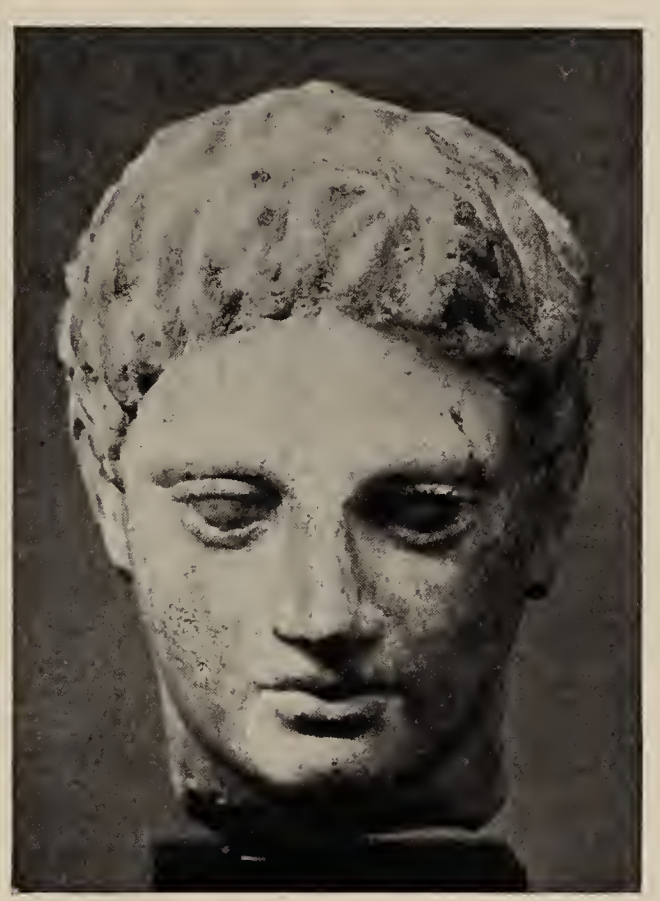
It is possible to identify this building with some degree of confidence. There is only one temple known to have been erected in Athens at this period with a sculptured frieze representing a battle, at once of such fine quality and of such small size — the little Ionic temple of Athena Nike at the entrance of the Acropolis. Its frieze is slightly under eighteen inches in height with battle scenes carved in relief on three sides, and this head

meets the requirements exactly as regards scale and depth of relief, while the style is appropriate. Detailed comparison is impossible, since all the heads on the extant slabs are either broken off or badly mutilated. Nor can this head be fitted to any of the preserved figures of the frieze in the British Museum or on the temple itself. Portions of the frieze are, however, entirely lost, and our fragment may well belong to a missing slab.

20. Small Head of a Youth

Pentelic marble. Height, 0.097 m. The surface has been injured by cleaning with acid.
Purchased, 1914. Inv. 14.526.

Like the female head, no. 21, this is probably a fragment from a votive statuette. The face is longer and narrower, and the chin smaller. The



sketchy treatment of the hair and the setting of the eyes suggest that it is an Attic work of the late fifth century B.C.

21. Small Female Head

Pentelic marble. Height, 0.12 m.
Part of the back of the head is lacking, and several irregular holes are drilled in the crown. The nose and chin are injured, and parts of the right side are covered with incrustation.
From Athens.
Henry L. Pierce Fund, 1901.
Inv. 01.8201.

The head is from a statuette, apparently in a quiet standing pose. The face is a long oval, fairly heavy at the chin; the eyes are not set deeply; the lips are closed. The hair is worn short, and forms a thick mass, with the surface only roughly worked. It is parted above the middle of the forehead.

Like no. 18, this is an Attic original of the latter part of the fifth century B.C., though of a less vigorous type and of softer execution. It may be compared with one of the heads from the Argive Heraeum (*The Argive*

Heraeum, I, pl. XXXII, 1 and 2), and with the statuette dedicated by Lysikleides at Rhamnous (Athens, National Museum, no. 199; Ἐφ. Ἀρχ. 1891, p. 55, pl. VI).

22. Statue of Leda with the Swan

Greek marble. Height, 0.88 m.

Missing, Leda's head, right hand, left arm, right leg from above the knee, part of the left foot; the lower part of the garment on the left side and the base; also the head, neck, and tail of the swan. Several folds of the drapery are damaged; at the back a portion of it has been broken off, and the surface of the break roughly worked over. The preservation of the surface is good, except for some corrosion of the drapery covering the left breast and the left thigh, and on the breast of the swan.

There are numerous traces of repairs, executed probably in Renaissance times when the statue was used as the decoration of a fountain. The missing parts were restored, as is shown by dowel-holes in all the broken surfaces. The figure was set into a new base, to accomplish which the lower part of the drapery on the left side was chiselled off. A piece of marble projecting under the left foot was also removed. The water pipe passed through a hole drilled obliquely through the statue up into the neck of the swan. The neck and head were restored in bronze, as is shown by two small dowel-holes beside the opening.

From the Farnese Palace at Caprarola near Rome. Apparently referred to in *Centonovantuno epigrammi latini d'autore ignoto che illustrano le opere d'arte del palazzo Farnese in Caprarola, pubblicati dal Prof. Giuseppe Cugnori*. Perugia MDCCCVIII. Epigram XXVIII is entitled "In fontem Ledae."

Henry L. Pierce Fund, 1904.

Inv. 04.14. *Ann. Rep.* 1904, p. 54, no. 3. *M. F. A. Bulletin* V, 1907, p. 15. Amelung, *Ausonia* III, 1909, p. 95, fig. 2. Brunn-Bruckmann-Arndt, *Denkmäler*, pl. 678, 3 figs., with comment by Caskey. Chase, *Greek and Roman Sculpture*, p. 68, fig. 76.

Leda is springing up to protect the swan which she clasps to her side with her right arm, while her left was raised to ward off the attack of the eagle. She leans far forward with the right leg slightly bent and the left advanced. The left foot, resting on an elevation, is shod in a thick-soled sandal, the straps of which were indicated only by color. Her sudden impulsive movement has caused the Doric chiton, which she wears with a deep overfold and open on the right side, to become unclasped on the right shoulder and to slip down below the breast, with the result that the whole of the right side of the figure is exposed. An effect of vigorous motion is achieved by this disorder in dress, by the resulting prominence of the nude right leg, and by the heavy folds of drapery sweeping back from the left knee. The girl is intent on guarding the bird from its pursuer, unconscious of the trick played by Zeus, and a very subordinate part is allotted to the erotic element in the myth, which especially interested Hellenistic and Renaissance artists.

The figure shows to a certain extent the characteristics of sculpture in high relief, for it was evidently designed to be placed against a background in such a way that it would be seen only from its right side; hence the greater prominence of the left breast, the disproportionate length of the left thigh, and the flat treatment of the whole of the left side. The modelling of the arm has been justly criticised as too smooth and fully rounded, and the left knee is unpleasantly angular; further, in several places a large drill, carelessly used in the preliminary blocking-out of the statue, has left its marks on the finished surface. But on the other hand the free and vigorous rendering of the drapery and the freshness of the nude surfaces leave no doubt that the statue, though from the hand of a sculptor of uneven merit, is a Greek original of about 400 B.C.

Timotheos is believed to have created a Leda, which is preserved in numerous Graeco-Roman replicas, the best being in the Capitoline Museum, and it has been proposed to assign the Boston Leda to the same artist or to his school (Arndt in Brunn-Bruckmann, *Denkmäler*, text to plate 648). But there are striking differences in type, style, and spirit

which make this attribution untenable. The Capitoline Leda is a quietly standing figure, wearing a heavy himation enveloping the legs, and her swan is so small as to have only the value of an attribute. Whereas the sculptor of the Boston Leda was thoroughly alive to the dramatic possi-

bilities of his subject, Timotheos created merely a gracefully posed statue affording pleasing contrasts between the nude forms, the diaphanous chiton, and the heavier folds of the mantle.

The original of the Capitoline statue was influenced by an already existing type, as Furtwängler has shown (*Sammlung Sabouroff*, Vases, Introduction, p. 1), and the Boston Leda must also be a forerunner rather than a later variant of the Timothean statue. For in style the closest analogies are furnished by works of the late fifth century like the Nereids

from Xanthus in the British Museum, and the reliefs of the Nike balustrade on the Athenian Acropolis. The use of the Doric chiton to reveal rather than to conceal the quickly moving forms, and the motive of the raised and advanced leg with deep folds sweeping back from it are illustrated repeatedly in these works, and can be traced back to the Parthenon pediments, in particular to such figures as the charioteers in the west pediment shown in Carrey's drawings. The drapery details, though less delicate, resemble those of the reliefs of the Nike balustrade; for example, Amelung has compared the way in which Leda's chiton is stretched over her advanced leg with the fragment on slab 10 (Kekule, *Die Reliefs an der Balustrade der Athena Nike*, pl. 1, 4); the deep folds running back from the knee correspond exactly with those on the figures of Nike which are similarly posed; and the horizontal folds under the left breast of the Leda, with sharp ridges and deep hollows, are also characteristic of the draperies of the frieze. It is therefore probable on these grounds also that the Leda is an Attic work contemporary with the sculpture of the Nike bastion, that is of the late fifth century.

23. Grave Stele of a Woman

Pentelic marble. Height, 0.58 m.; width at top, 0.457 m.; at bottom, 0.425 m.
Missing, the lower half of the stele. The surface of the woman's head is corroded. The sides of the stele are carefully smoothed; the top and the back are left rough.
Henry L. Pierce Fund, 1904.
Inv. 04.16. *Ann. Rep.* 1904, p. 54, no. 2. Reinach, *Gazette des beaux arts* 1912, VIII, p. 68. *Répertoire des reliefs* II, p. 202. Chase, *Greek and Roman Sculpture*, p. 72, fig. 82.

The stele is enclosed at the sides by narrow, Doric pilasters projecting 3 cm. from the background and supporting a pediment with akroteria in the form of simple palmettes carved in low relief. Within this frame the youthful figure stands with her body nearly in front view and her head in profile to left. She is gazing into a mirror — a disc with a simple handle — which she holds in her left hand. Her right arm hangs at her side. She wears a sleeved chiton with an overfold reaching to the waist, and a himation. This outer garment covers both shoulders, and, passing under the right arm and across the body, is thrown over the left arm at the elbow. Her hair is bound up; and the back of her head is apparently covered by a

veil, the end of which floats out behind, its folds being engraved in the background. She wears a large ear-disc.

The modest size of the stele, the simplicity of the architectonic framework, and the low relief are characteristic of Attic grave monuments of the end of the fifth century. The arrangement of the himation and the model-

ling of the breasts — one in front view, the other in profile — are also paralleled on a contemporary group of reliefs, of which the stele of Hegeso (Conze, *Die attischen Grabreliefs*, I, no. 68, pl. xxx) is the finest example. The fragment may further be compared with the stele of Mynno in Berlin (Conze, no. 38, pl. xvii; Furtwängler, *Sammlung Sabouroff*, pl. xix, Introduction, p. 13), and with that of Mika and Dion (Conze, no. 157, pl. xlviii). The seated figure of Mika holds a mirror of the same type.

24. Fragmentary Grave Monument, in the Form of Colossal Lekythos, Decorated in Relief

Pentelic marble. Height, of the fragment, 1.10 m.; of the panel, 0.55 m.
The neck and handle, and the foot, which are missing, have been restored in plaster. The face of Demainete is worn off; and the whole surface has been injured by cleansing with acid.
Catharine Page Perkins Collection, 1896.
Inv. 96.700. *Ann. Rep.* 1896, p. 23, no. 6. Chase, *Greek and Roman Sculpture*, p. 104, fig. 128.

Six figures representing the deceased with his family, are carved in low relief in a panel bounded at the top by a raised band and at the bottom by

a narrow fillet. The height of the panel is about one-half that of the body of the vase, and it occupies two-thirds of the circumference. The principal figure is an elderly, bearded man, seated in a chair, in profile to left. His name, ΚΑΛΛΙΑΣ, is inscribed above his head. A himation covers his left upper arm and the lower part of his body, and he wears shoes. With his right hand he clasps the hand of a matronly woman who stands before him with bowed head, her left hand raised to her shoulder, her right foot drawn

back. She wears a sleeved chiton and a long himation covering her right shoulder, and passing under her right arm, across her body and over her left elbow. Her hair is confined by two fillets and a net, and she wears an earring. Her name is illegible. Behind her stands a second woman, ΚΑΛΛΙΣΤΑΡΕΤΗ, also in profile to right, and similarly attired, save that her hair is bound up without a net, and that she has no earring. Her right hand apparently held an object which was left to be indicated in color. Behind her stands a girl in profile to right, with her right hand hanging by her side and holding a box by a cord, and with another box in her advanced left hand. She wears a long, simple dress with tight sleeves extending to the wrists, a *sakkos* and an earring. There are no traces of an inscription. Behind the chair of the principal figure stands a young girl, ΔΗΜΑΙΝΕΤΗ, in profile to left. Her hair hangs in a loose coil behind; she wears a chiton, and a himation with overfold reaching to the thighs and covering her left arm which is bent at the elbow. Behind her stands a young man with a short beard, ΕΥΒΙΟΣ, in profile to left, holding a strigil in his raised right hand. He wears a short cloak covering his body from the waist to the knees, and caught up under the left armpit. Behind his shoulder is an object like the top of a staff, or a branch.

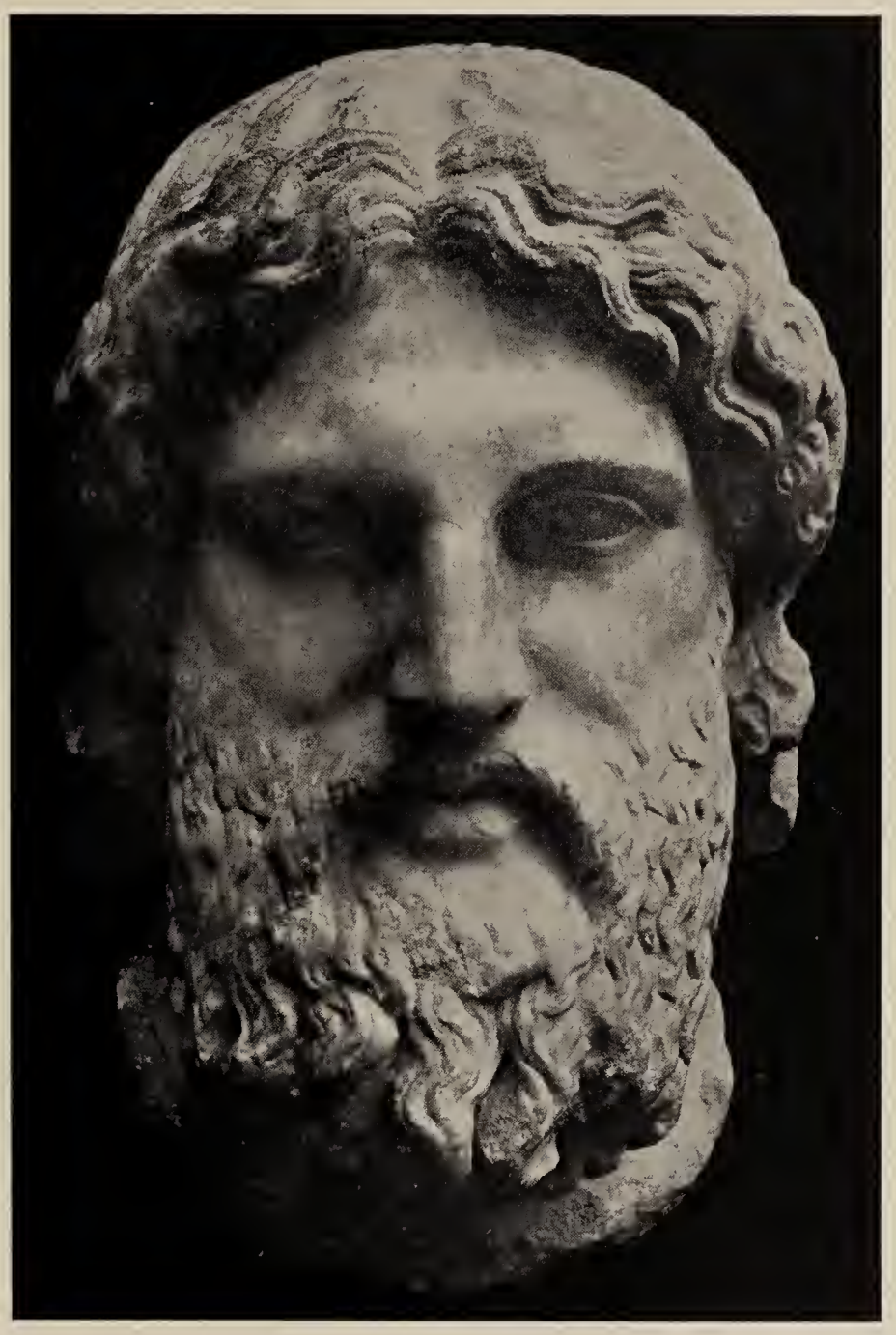
The use of this type of grave monument in Athenian cemeteries is well illustrated by the family plot of Agathon and Sosikrates in the Kerameikos. A lekythos, similar to this, was erected at each end, while the intervening space was occupied by several other monuments of various forms (cf. Brueckner, *Der Friedhof am Eridanos*, p. 71, fig. 43).

The present example is an Attic work of average merit, to be dated at the end of the fifth century B.C.

25. Colossal Head of Zeus

Fine-grained marble. Height, 0.48 m.; length of face about 0.26 m.

The base of the neck is worked for insertion in a statue. Missing, the greater part of the nose (at present restored in plaster), some chips from the base of the neck in front and from the locks of



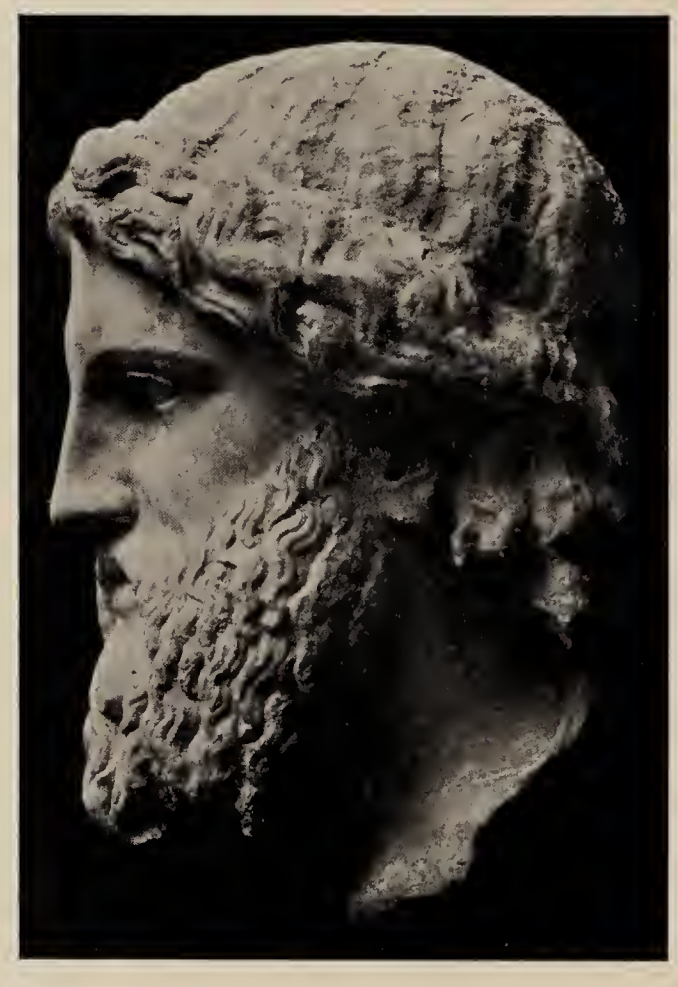
hair falling behind the ears. There are two holes for dowels in the crown. Incrustation has been removed from the right side of the face.

From Mylasa, Caria. *Henry L. Pierce Fund, 1904.*

Inv. 04.12. *Ann. Rep.* 1904, p. 55, no. 5. Brunn-Bruckmann, *Denkmäler*, pls. 572, 573, with comment by Furtwängler and Arndt. *M.F.A. Bulletin* III, 1905, p. 4. Fowler-Wheeler, *Greek Archaeology*, p. 231, fig. 173. Lechat, *Phidias*, p. 80, fig. 17. Gardner, *Six Greek Sculptors*, p. 108, pl. xxvii. Bulle, *Der schöne Mensch*,[2] pl. 230, p. 498. Furtwängler-Urlichs, *Denkmäler griechischer und römischer Skulptur*,[3] p. 85, figs. 23–25. Chase, *Greek and Roman Sculpture*, p. 58, fig. 61.

The head was made separately for insertion in a statue, which was draped, and, to judge from the forward bend of the neck, probably seated. The face was turned somewhat to its right. Two holes in the crown indicate that some sort of a headdress was fastened upon the head. At the left side of the neck is a small fragment of the himation which was draped over the god's shoulder.

The head differs from the prevailing type of Zeus especially in the arrangement of the hair. But in this as well as in other respects it bears a



striking likeness to the head of the Olympian Zeus of Pheidias, as represented on a late coin of Elis (cf. the illustration). This shows the same low forehead and short upper lip, while the arrangement of the hair and beard is practically identical. A depression running around the skull suggests that the marble head was encircled, like that on the coin, by a wreath, which was made separately of bronze. Below this depression the hair is carried from a parting above the middle of the forehead to the sides in thick, wavy locks, leaving the small ears exposed, and falling behind them in curls upon the neck. The top and back of the head are only roughly

blocked out. The beard is composed of small locks lightly modelled, and suggesting, though not strongly, the schematic style of the fifth century. The longer locks at the bottom are worked out with the aid of the drill. The forehead is broad and low, with a slight swelling of the lower part in the centre. The eyes are not set deeply in the head; the openings are narrow and the lids small. The lips are slightly parted.

The head is not to be regarded as a copy of the type created by Pheidias, but as a free adaptation executed by a sculptor of the fourth century B.C. The carving of the hair and the soft modelling of the flesh are in the style of the period of Praxiteles and Skopas. Something of the force and majesty of the prototype has been lost, and the mildness which, according to literary tradition, was one of its distinguishing qualities, has become positive weakness. It is the production rather of a fine school than of a great master. Its finding place — Mylasa was not far from Halikarnassos — lends probability to the suggestion that it is from the hand of one of the sculptors who worked on the decoration of the Mausoleum. In style also it is related to these sculptures, resembling especially the bearded head in the British Museum, *Catalogue*, II, 1054, pl. 20, 1.

Mylasa was the centre of the cult of the Carian Zeus Labraundos, who is represented on coins as wearing the *polos* (B. M. *Cat. Coins*, Caria, pl. 22, 1, 5). The statue may have been made for a temple of this divinity, and is to be restored, on the evidence of the holes in the crown, with a *polos*, probably of bronze.

26. Head of Dionysos (?)

Greek marble. Height, 0.34 m.; length of face, 0.215 m.

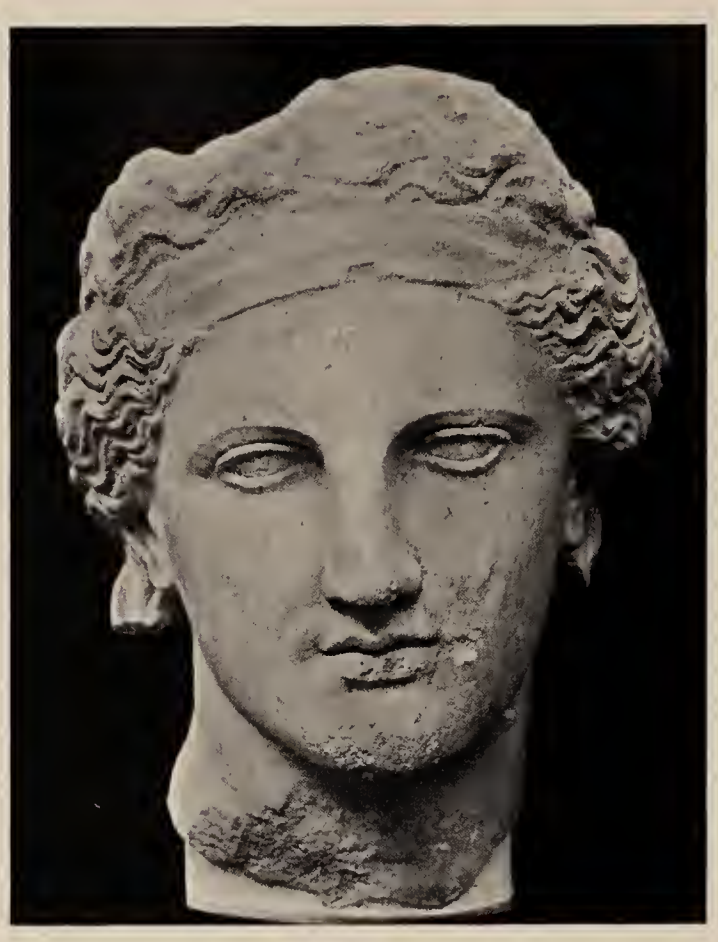
Broken at the base of the neck. There is a large break in the top of the head, and the ends of the locks behind the ears are missing. The surface is slightly injured on the forehead, the lower lip, the right side of the mouth and chin.

From Athens; said to have been found near the choregic monument of Lysikrates.

Catharine Page Perkins Collection, 1896.

Inv. 96.695. *Ann. Rep.* 1896, p. 22, no. 4.

The head, which has been broken off from a statue of slightly more than life-size, is inclined toward the right shoulder. The hair is bound by a broad fillet passing across the top of the forehead. It is parted in the middle, and, escaping from under the fillet at the temples, is drawn to the sides



in thick masses of wavy locks which cover all but the lobes of the ears. On the top of the head the hair is less carefully worked, and at the back, where it is gathered into a large knot at the nape of the neck, the surface is only blocked out. A separate curl hangs down behind each ear.

The name and even the sex of the divinity represented cannot be determined with certainty. It has been proposed to connect the head with an effeminate type of Dionysos, in which the fillet and the hair are similarly arranged. But most of the examples of the type are later than the time of Praxiteles and Skopas, whereas this head is of severer style. The wreath of ivy which is the distinguishing feature on many of the heads is missing here. And a similar fillet occurs on heads which seem certainly female, and which are therefore usually identified as members of the entourage of Dionysos, and called Ariadne or maenads. Cf. the well-known head in the style of Skopas from the slope of the Athenian Acropolis (National Museum, no. 182), which also has a fillet and small locks hanging behind the ears. But this has also been identified as Dionysos (by Furtwängler, *Sammlung Sabouroff*, text to pl. XXIII), like a Skopaic head of more virile and passionate type in Leyden (Farnell, *Cults of the Greek States*, V, p. 274,

pl. LVIII). The present example, though somewhat empty of expression, has the ideal calm and nobility of an earlier period.

The head is an original work of the Attic school, to be dated early in the fourth century B.C. In view of the reported finding place, the statue may be supposed to have stood in or near the Street of Tripods in Athens.

27. Colossal Head of Demeter (?)

Parian marble. Height, 0.47 m.

Made separately for insertion in a statue. The block included part of the breast and shoulders; its base is worked in two oblique planes with roughly tooled surfaces which met at the bottom in a ridge. The missing top of the head was also made of a separate piece; the joint is a circular plane 24 cm. in diameter, with its surface roughly worked except for a narrow contact band around the edge. In it, about 9 cm. from the front, is a cylindrical dowel-hole 3.5 cm. deep. The greater portions of the nose, lips and chin are broken off; a fragment of the veil on the left side is missing; the eyebrows and eyelids and the hair on the left side are chipped and worn. Apparently the head was found lying a little below the surface of the soil, with its right side upward. Here its surface has a brown earthy deposit, as well as marks left by the roots of plants, and more than twenty scars due to the finder's pick. On the left side of the face and on the neck much of the original, carefully finished surface remains unimpaired, with a light, creamy patina.

From Greece. *Bartlett Fund and special contribution, 1915.*

Inv. 15.856. *Ann. Rep.* 1915, p. 96. *M.F.A. Bulletin* XIV, 1916, p. 10. Caskey, *A.J.A.* XX, 1916, pp. 383–390, pls. XVI–XVIII. Chase, *Greek and Roman Sculpture*, p. 85, fig. 95.

The head is from a draped statue which was about one-third larger than life-size, and may therefore have been a cult image in a temple. Its pose cannot be determined, though the erect carriage of the head suggests that the figure was standing rather than seated. The left shoulder was raised; and the head is inclined slightly to its left, and turned in the same direction,

so that it must have appeared almost in three-quarter view to a spectator standing in front of the statue. That this is the point of view from which the artist intended the face to be seen is shown by certain details of workmanship: the back of the head is merely blocked out in the rough; both ears are somewhat carelessly executed, but the left is the less finished of the two; and the sides of the face are not symmetrical, the bridge of the

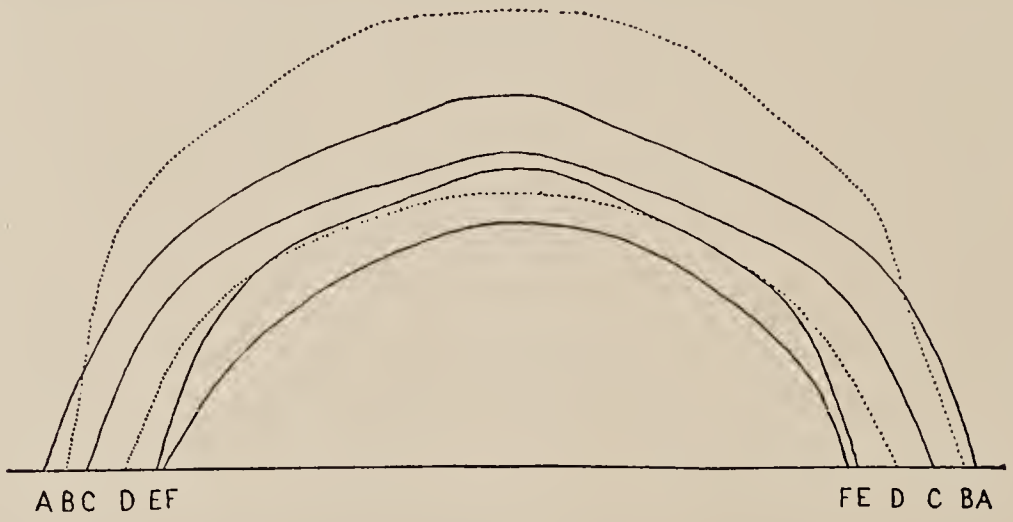
nose being turned slightly to the left, and the left cheek receding in such a way that the ear appears more prominently on this side than on the other.

The drapery which covers the top and back of the head, instead of being part of the mantle as is usual on heads of this type, seems to be a small veil, or kerchief. At the front is a narrow band which presses into the hair, and is to be explained as a fillet, or more probably as one edge of the kerchief itself tied tightly about the head. Behind this the cloth is arranged more loosely, and falls at the sides in simple, vertical folds. Its surface is left rough for the application of color.

The type of the face is matronly, combining force and majesty with a serenity and gentleness of expression which is truly Praxitelean. The hair surrounding the forehead is drawn from the central parting to the sides in thick masses which fall so low as to cover the tips of the ears. Its surface, like that of the kerchief, is left rough; the details are indicated by lightly chiselled, irregular wavy lines, with deeper depressions at intervals, dividing the mass on each side into five or six strands. The forehead is broad, low, and of the triangular shape usual in the fourth century. Its distinguishing feature is its great prominence in the centre — at the root of the nose and immediately above. A horizontal section of the head taken just above the level of the brows shows that the outline is a very pronounced curve, flattened out slightly over the eyes, but becoming more marked at its apex (A, in the accompanying diagram). This daring departure from nature contributes greatly to the force and ideal beauty of the countenance. The forehead of the head from Chios, no. 26 (E, in the diagram) has almost identically the same curve. That of the Leconfield head of Aphrodite, which has been claimed as an original from the hand of Praxiteles, is similar, but with the central protuberance less pronounced (C). The forehead of the Kaufmann

replica of the Cnidian Aphrodite (F) swells out as strongly; but the curve is more regular. A comparison with the Demeter of Knidos (D), in which the curve is very much flattened in the central portion, brings out clearly the relationship of the other four heads as regards the formation of the brow. The forehead of the Praxitelean Hermes (B) has a more complicated structure; but here also it is the pronounced swelling of the central portion which, though differently formed, gives the force needed to offset the soft, almost effeminate character of the lower part of the face.

In this head, as well as in the head from Chios and in the Hermes of Praxiteles, the forehead recedes rapidly to the sides with the result that the



inner angles of the eyes are deeply set, while their outer portions are not overshadowed strongly by the brows. The opening is long and narrow; the upper lid droops, and the lower lid is very slightly accentuated. Towards the outer corner it is raised hardly at all from the eyeball; and both lids meet the eyeball in delicate curves, not with sharp edges as in all Greek works before Praxiteles and in every Graeco-Roman copy. In the colossal head the eyes are larger proportionately; their inner corners are more deeply sunk; and the upper lids droop farther, so that the gaze is directed downward. But the expression is the same, and it is attained by the same technical means.

In the lower half of the face the resemblance to the Chios head is less marked, though the parts about the mouth show the same subtle modelling, and the slightly parted lips were soft and full. The contour is a long oval, narrower than in the other head, but diminishing less rapidly towards the base. This greater heaviness of the chin and the fullness of the cheeks give

the face a matronly character which distinguishes it from the Praxitelean types of Aphrodite.

The head is beautifully poised on the massive neck. Its slight turn to the left brings the sterno-cleido-mastoid muscle into play; but it is not unduly emphasised. And, in the same way, the soft folds of flesh about the throat, while clearly rendered, are not exaggerated into a "collier de Venus."

The fragment is an undoubted original of the fourth century B.C., and closely related to the art of Praxiteles both in conception and execution. The sketchy, impressionistic treatment of the hair, the contrast between its rough texture and the perfectly finished surfaces of the flesh, the gentle expression of the eyes and mouth — qualities which this head shares with the two following heads — are also characteristic of the Hermes at Olympia. There is no trace of weakness, no exaggeration of the Praxitelean softness, such as is shown by the later imitators of his style.

In the absence of more definite attributes than the veil, the identification of the goddess must remain conjectural. But the choice is limited to matronly divinities such as Hera, Leto, and Demeter. And of these the last named seems the most appropriate. If it be accepted, a comparison at once suggests itself with the most famous fourth century representation of the goddess — the Demeter of Knidos in the British Museum. This work has been assigned by some critics to the school of Praxiteles, while others with truer insight have connected it with Skopas. The conception of the sorrowing Demeter, mourning the loss of her daughter, would have appealed more to the temperament of the latter artist. The intense gaze of the widely opened eyes set deeply under the high, flat forehead, the wasted cheeks and the curve of the lips give the head a strongly emotional quality such as cannot be paralleled among the works of the sculptor of the Satyr and the Hermes. While nothing is known of the Praxitelean statues of Demeter, we may imagine that he would have chosen to represent the Eleusinian goddess as the dispenser of the fruits of the earth to mortals, majestic, radiant with life and health, with a gentle gaze and smiling lips. This fragment from the hand of a contemporary showing the strong influence of his style, may therefore give us a reflection of one of the lost works of the master.

28. Head of Aphrodite

Parian marble. Height, 0.288 m.; length of face, 0.162 m.

The base of the neck is worked for insertion. Except for a small break at the tip of the nose, another on the chin, and a few unimportant fractures on the hair, the preservation is perfect. The surface of the face is in places slightly corroded, apparently as the result of cleaning with acid. The hair has taken on a brownish color from the soil.

Found in Athens; formerly in the possession of the late Mr. Pallis.

Francis Bartlett Collection, 1903.

Inv. 03.743. *Ann. Rep.* 1903, p. 57, no. 7. *M. F. A. Bulletin* I, 1903, p. 26. Von Mach, *Handbook of Greek and Roman Sculpture*, pl. 408, p. 415. Henry James, *The American Scene*, p. 252. *Antike Denkmäler*, II, pl. 60, with comment by Marshall. Waldmann, *Griechische Originale*, pls. 152, 153. Chase, *Greek and Roman Sculpture*, p. 84, fig. 93.

This head, carved life-size from a block of Parian marble of exceptionally beautiful grain and translucency, was made to be inserted in a draped statue. It is inclined and turned somewhat to the right, and the gaze is directly slightly downward. As in the preceding head, some inequalities are observable in the carving of the two sides of the face: the right cheek recedes more rapidly; the right eye is longer, and its inner corner is less deeply sunk; the right ear is less carefully worked than the left.

The hair is confined by a fillet wound twice about the head. Parted above the middle of the forehead, the thick soft tresses are carried down low at the sides, covering the tips of the ears. The uppermost strands are looped back under the fillet to form part of the loosely tied knot which rises above the top of the head, while the back-hair is done up into another knot below the crown. The forehead is flatter and relatively broader than in the preceding head. The eyes, not set deeply under the level brows, nor widely opened, have a dreamy gaze, as if they were not fixed upon any definite object. The nose is prominent and broad at its root; its delicately rounded bridge narrows gradually towards the tip, but the nostrils are well dilated. The full cheeks contract gradually towards the small chin, which is flattened at the front, with a slight depression in the centre. The sensitive modelling of the lips and of the parts about them contributes to the softness of the expression.

The fragment is more directly reminiscent of the known works of Praxiteles than is the head of Demeter, no. 27. This appears nowhere more clearly than in the rendering of the hair. In the words of Mr. Marshall: "There is no better example extant of the Praxitelean manner of treating

the long, dressed hair of a woman. Though the Aphrodite of Knidos was excellent specially in this particular, the copies of it, one and all, are failures, being made by workmen who had lost the Praxitelean tradition and were forced to accommodate the forms of the original to the manner of working in which they themselves had been trained. The sketchy treatment seen

here, in the Aphrodite of Olympia, and in the head from Chios, is one which cannot be reproduced by pointing." The knot on the top of the head is not found in copies of known Praxitelean works, while it appears, often in an exaggerated form, in the later works of his school, like the Capitoline and Medici statues of Aphrodite. But a similar coiffure is illustrated by a fourth century head in Berlin; and in his discussion of it

(*Sammlung Sabouroff*, text to pl. XXII) Furtwängler has cited numerous other contemporary examples.

The face also is thoroughly Praxitelean, above all in the rendering of the eyes and the mouth. The drooping upper lids, the lower lids, drawn up slightly and melting, as it were, into the eyeballs, are like those in the

colossal head (no. 27), the Hermes, and the head from Chios (no. 29), where this evanescent treatment is carried to the limit. And the forms of the lower part of the face are as similar as possible to those of the Hermes, allowance being made for the difference of subject. The indication of the red of the lips by a slightly rougher texture, the carving of the groove which separates them, the drill holes at the corners of the mouth, the shape of the

chin are specially characteristic. A comparison with copies of the Knidian Aphrodite shows a general resemblance in type, along with certain marked differences. The forehead of our head is higher, broader, and flatter, the brows more level, the eyes less widely opened, the nose more delicately shaped. The expression is one of reverie, rather than of yearning.

The close relationship which exists between this head and the known works of Praxiteles is best explained on the theory that it is by a contemporary sculptor who was strongly under his influence.

29. Head of a Youthful Goddess

Parian marble. Height, 0.36 m.; length of face, 0.17 m.

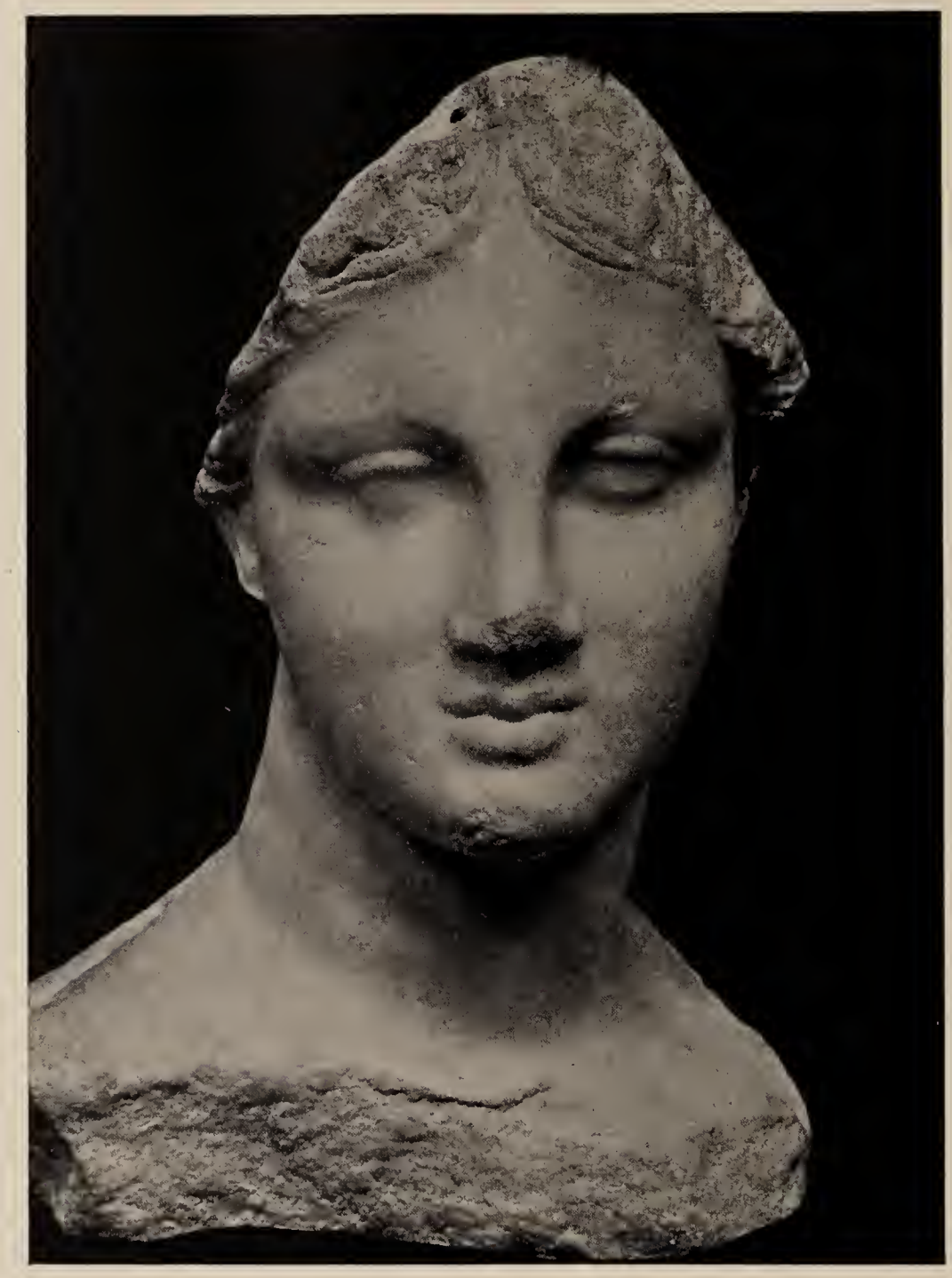
Made separately for insertion in a draped statue. "The under surface is almost flat. It is carefully roughed and in the centre is a rectangular dowel-hole (.036 m. × .027 m., with depth .063 m.) for attachment to the body. The original edge is preserved along the back and shows that the piece there rested flat upon the torso. In front, where the entire edge is missing, it must have been sunk into a mortise, which to judge from a trace of the chiton over the left breast, was of considerable depth, for hardly more than the mere edge of drapery would be represented on a neck worked for insertion.

"Along the right shoulder is a roughly cut rectangular channel ending in a square hole (.025 m. deep) for a clamp. A hasty restoration leaves just such marks. It is noteworthy that the damage which it repaired was the break seen under the edge of the channel, where the surface of the fracture has been worked over for reattachment. The break in the hair over the left temple is also reworked, but apparently the broken part there was refixed merely by cement.

"The sides of the skull are cut off by planes almost at right angles to each other, which run upwards towards the front of the head and somewhat obliquely across it, so that the segment on the right is much larger than the other. The right plane is roughed, the left smooth; on both are traces of cement. Towards the middle of each is a drill hole, on the right .04 m. deep and .01 in diameter, on the left .02 m. deep and .0065 m. in diameter; a third of almost the same size as the second, is at the very end of the right plane, near the ridge, towards the front of the head. . . . The presence just here of a drill hole, .02 m. deep and .0065 m. in diameter, shows that what covered the head was of considerable thickness. . . . It would seem then that the upper piece of marble projected . . . towards the front of the face.

"A brown earthy deposit still adheres to all the unworked parts. The finders used acid to cleanse the face and destroyed thereby the bloom of the surface. The original polish still exists on a large place on the neck, which the acid did not touch. . . . Of reworking or of rubbing down there is no trace whatever: nay, on the face in many places—notably on the eyelids and eyeballs, on both lips and on places below the eye — are remains of the patina rising above the surrounding surface. Save for the damage already mentioned, the head is precisely as it left the artist's chisel. So Professor Furtwängler, Professor Treu, Dr. F. Hauser, Mr. Rodin and Mr. Epstein, who have examined the head carefully in view of several erroneous accounts given of its condition." (Marshall, *Antike Denkmäler, l. c.*)

The head was found by Antonios Xanthakes while searching for building material on the Palaiokastro on the island of Chios during the Crimean war. "His son Stylianos inherited it, upon whose death shortly after the earthquake of 1881, his widow presented it to Mr. J. C. Choremes, from whose heirs it was bought in 1900 by Mr. E. P. Warren." (Marshall, *ibid.*)



Gift of Nathaniel Thayer, 1910.

Inv. 10.70. *Ann. Rep.* 1910, p. 59. *M.F.A. Bulletin* VIII, 1910, p. 11. Studniczka, *Ath. Mitt.* XIII, 1888, p. 188. Cecil Smith, *Burlington Magazine*, July 1903, p. 249; cf. Marshall, *ibid.*, p. 376. Rodin, *Le Musée*, 1904, p. 298. Burlington Fine Arts Club, Exhibition of Ancient Greek Art, 1903, *Catalogue* (1904), no. 44, pl. XXXII; cf. Addenda, p. XXV. Conze, *Arch. Anzeiger* XVIII, 1903, p. 144. *Antike Denkmäler* II, pl. 59, with description by Marshall (quoted in part above). Marshall, *Jahrbuch* XXIV, 1909, pp. 73–98. Bulle, *Der Schöne Mensch*,[2] pl. 257, p. 537. Waldmann, *Griechische Originale*, pl. 189. Dickins, *B.S.A.* XXI, 1914–16, p. 5. The same, *Hellenistic Sculpture*, p. 23, fig. 13. Chase, *Greek and Roman Sculpture*, p. 85, fig. 94.

The head is carved life-size for insertion in a draped statue. As has been made clear in the above description of its condition, the top and back of the

fragment were covered in some fashion. This covering, which rested upon the two carefully worked planes on either side of the skull and was secured by three pins, must have been of marble; and it can hardly have been other than a piece of drapery — a veil or, more probably, an end of the mantle drawn up over the head. A close parallel is furnished by the head, no. 30. The Hermes of Praxiteles affords several instances of such piecing of details. And two other heads, which have been claimed as originals from the hand of the same sculptor, may also be compared: the back of the Leconfield head is of a separate piece still securely attached (cf. Furt-

wängler, *Masterpieces*, p. 343); and the missing portion at the back of the Aberdeen head of Herakles was also probably added separately (*ibid.*, p. 347). The arrangement of the missing drapery cannot be inferred with certainty. But, according to Mr. Marshall, "the veil seems to have fallen closer to her left cheek than to her right, for the hair and neck behind the left ear are less finished. The heavy clamp on the right slope of the neck becomes intelligible if the drapery fell on the small piece it reattached. Lastly, the mantle seems to have projected over the brow, casting a shadow down to the eye-brows. Such a shadow, though not represented in these photographs, gives increased effectiveness to the modelling."

"The face is that of a modest girl, the soul of gentleness, radiant with quiet pleasure; a face less beautiful than lovely, diffusing unconsciously her happiness and youth around her." (Marshall.)

The head has been the subject of controversy. Several critics, while recognizing its Praxitelean character, have assigned it to the Hellenistic period because of the soft, impressionistic treatment of the surface; some have denied it any higher aesthetic quality than "prettiness and charm"; one claims that the entire surface has been so rubbed down that any close study of the details is fruitless. This last statement is sufficiently disproved by the careful description of the surface quoted above. Its remarkable softness is due to the sculptor who made it, not to later reworking. A technical argument in favor of its attribution to the Alexandrian School has been advanced by Mr. Dickins. He held that the missing parts of the head were added in stucco, a common practice in Egypt which is illustrated by the Ptolemaic portraits, nos. 57, 58, in this collection. But the known Alexandrian works which show this treatment are vastly inferior to the head from Chios. Moreover, the careful workmanship of the two planes on the sides of the skull and the dowel-holes in them do not suggest the application of stucco, but rather the careful adjustment of a piece of marble, and the working of the hair above the forehead is better explained as due to a clumsy repair, like the cutting for a clamp in the right shoulder.

In his essay published in the *Jahrbuch* Mr. Marshall gives a different estimate of the head, showing its close relationship, in technique as well as style, to Praxitelean works, and concluding that it has some claims to be considered an original by the master. Its unusual force, a quality which

had especially impressed Mr. Rodin, "cannot," he finds, "be explained as resulting from the subtle softness of the surface or from the expression given to the eye. . . . Here, the power results, in Mr. Rodin's words, from the geometry. Not only in the several features is the modelling approximated, so far as possible, to regular geometrical forms, as in all sculpture or drawing which has style and force, but the whole face is conceived in a geometrical scheme so simple that it could almost be put in a formula. . . . This simple scheme underlies the modelling as the bones underlie the flesh. . . . The work has within it the stimulus which simple geometrical

forms convey to the senses, and a force which can permit much subtlety of modelling without any danger of resulting weakness."

"The artist is careful to preserve this geometry, even at the cost of much harshness. Take, for instance, the structure of the nose. At its spring, where in nature is a flat space (glabella), the cylindrical structure of the brow is not only preserved, but, in the ultimate modelling, the roundness is even heightened by a slight horizontal curve. This serves to modify the round of the brow before it is transmitted along the root and the ridge of the nose.[1] The ridge is left much too broad throughout; the angles formed with it by the sides are impossibly sharp and the nostrils are enormous. In sacrificing anatomical correctness to geometric truth and force the sculptor does but continue the tradition of the fifth century, to which tradition he owes also the imaginative atmosphere of his work."

Comparing the head with several Praxitelean works — the Dresden Artemis and the Sauroktonos as illustrating his early style, the Knidian Aphrodite as belonging to his middle period, the Hermes and the Lecon-field Aphrodite as examples of his later period — Mr. Marshall finds that the particular type or geometrical scheme of the Chios head is the one used by Praxiteles, especially in his later works.

In illustration of the Praxitelean quality of the execution attention may be called especially to the treatment of the mouth and of the eyes. To quote Mr. Marshall again: "In the Chios head the mouth is modelled in the fashion of the Hermes; the formation of the upper lip is precisely similar; the divisions of white from red are as clear in one as in the other. . . . They would not be more similar if the same artist had made both: and if the same artist did indeed make both, he was surely happier in his delineation of the girl's, as, from the texts, we should expect Praxiteles to have been."

The eyes are carved in the impressionistic manner illustrated by the Hermes, as well as by the heads, nos. 27, 28, in this collection. But the manner of the Hermes is here pushed much further — "so far indeed that the lower lids are indicated by curves whose modelling rises by infinitesimal degrees from the height of a hair's breadth to that of about a millimetre."

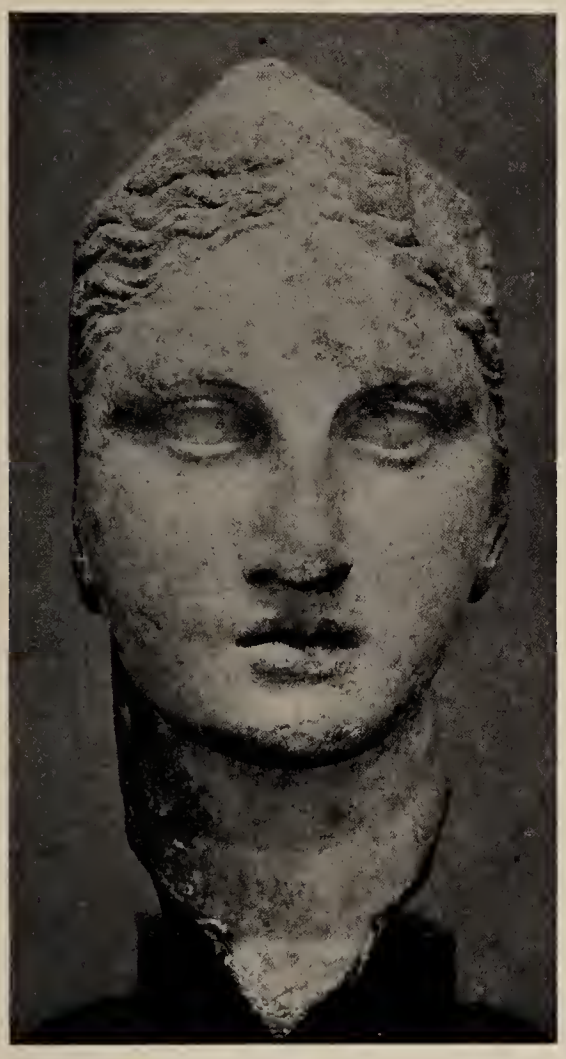
[1] The brow of the colossal head, no. 27, shows the same treatment. See the diagram, p. 66, in which the contour of the brow of the Chios head is marked "E."

The result is a wonderful softness and gentleness of expression, according to Mr. Marshall that quality which the ancients described by the term *ὑγρότης, τῶν ὀφθαλμῶν τὸ ὑγρὸν ἅμα τῷ φαιδρῷ καὶ κεχαρισμένῳ*—an expression "scft, radiant, and pleasant."

30. Head of a Goddess

Parian marble. Height, 0.45 m.; length of face, 0.21 m.

Made separately for insertion in a statue. The neck ends in two oblique planes which meet at the bottom. Above and on both sides of the face the marble terminates in four planes with



fairly smooth surfaces. The two upper planes meet at the top of the head, and form an obtuse angle with the lower pair above each temple. The back of the head was omitted, and the surface at the back is left rough. The lower lip and the hair above the left temple are slightly injured, and the surface has suffered from cleaning with acid.

From Rhodes.

Henry L. Pierce Fund, 1899.

Inv. 99.341. *Ann. Rep.* 1899, p. 25, no. 4.

This head belonged to a draped statue of heroic size. It is inclined slightly to the left; but beyond this nothing can be inferred as to the pose.

The working of the top, sides and back shows that the head was covered by some object which extended forward almost to the forehead. The contour of the face is a fairly broad oval. The forehead is high, triangular in shape, and modelled in a simple curve. Above it the hair is parted, and carried to the sides in wavy strands. The eyes are large, widely opened and set rather near together, with the lids clearly marked, but not heavy. The nose is long and straight, continuing the line of the brows, and the mouth is slightly drawn down at the corners; the chin is small. The neck is full and round, with two plainly marked horizontal creases.

The object which covered the head may have been a piece of drapery or a helmet. In the latter case the head would represent Athena; and the character of the face, especially the intense gaze of the widely opened eyes, the high forehead and the full, broad cheeks, lends probability to this identification.

Original Greek work, and to be dated about the middle of the fourth century B.C.

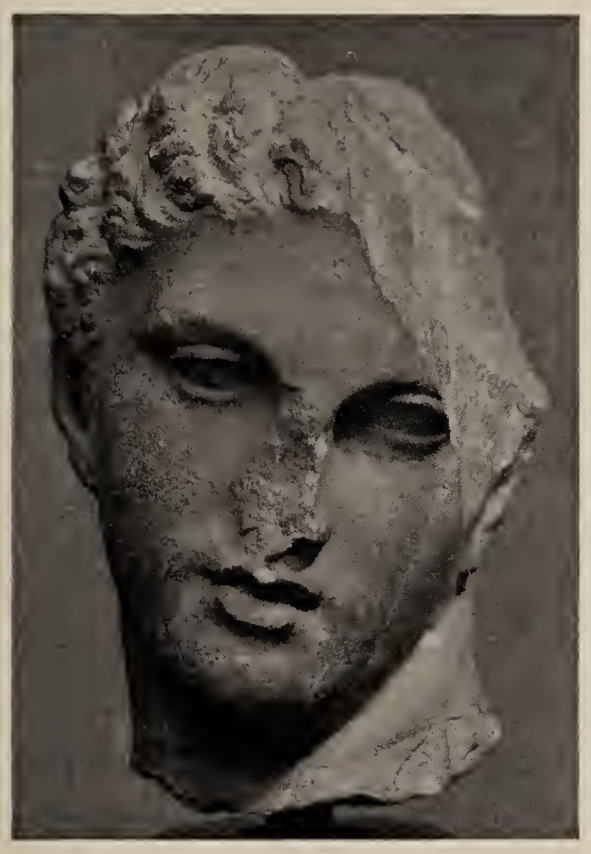
31. Head of a Youth

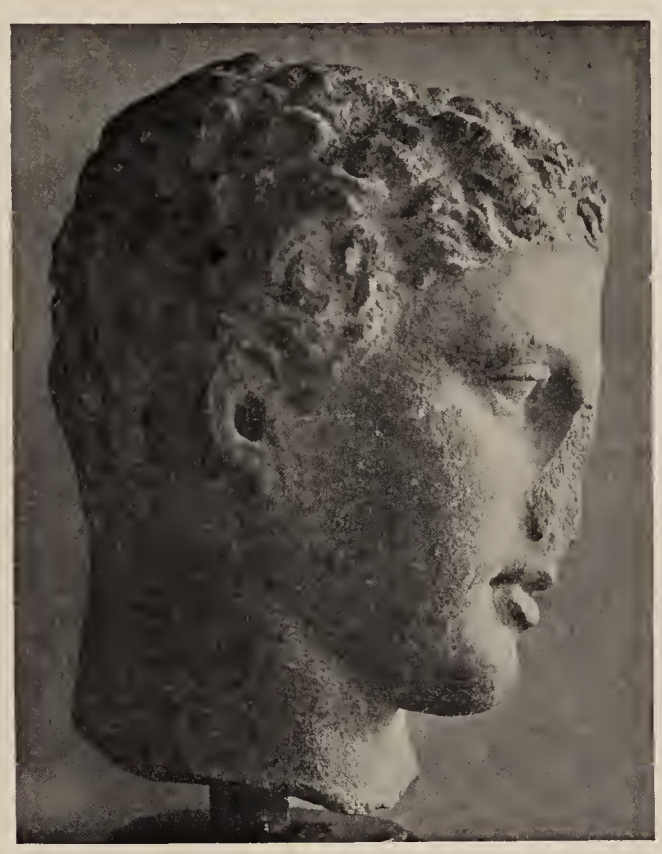
Pentelic marble. Height, 0.25 m.; length of face, 0.155 m.
In two pieces, joined together. Missing, the upper part of the left side of the head, and the bridge of the nose. The right side of the face and neck is covered by a calcareous deposit. Golden-brown patina.
Ellen Gray Fund, 1922.
Inv. 22.613. *M.F.A. Bulletin* XXI, 1923, p. 74.

The head, carved life-size in the round, is strongly inclined to the left, and the slightly lowered gaze is directed to that side. The youth has short, curly hair, sketchily worked above the forehead, and only roughly blocked out on the back of the head. His face is of an oval shape, narrowing to the small, but prominent chin. The lower part of the forehead swells out strongly in the centre; the arched brows meet the nose in gentle curves. The eyes, with lowered upper lids, are inclined downward. The mouth is small, and the lips are parted. The front of the chin is flattened, and has a slight depression, as in Praxitelean heads. The surface of the face, though modelled with great delicacy, lacks its final finish; marks of the tooled chisel are visible in many places.

The inclination of the head and the treatment of eyes and mouth combine to give an expression of quiet reverie, such as is commonly found on

the Attic grave reliefs of the fourth century. In details of style and technique also it is related to the heads on these monuments. It is probably to





be assigned to the comparatively rare class of commemorative statues in the round, of which the figure of a boy, no. 40, affords a more complete, though less fine example.

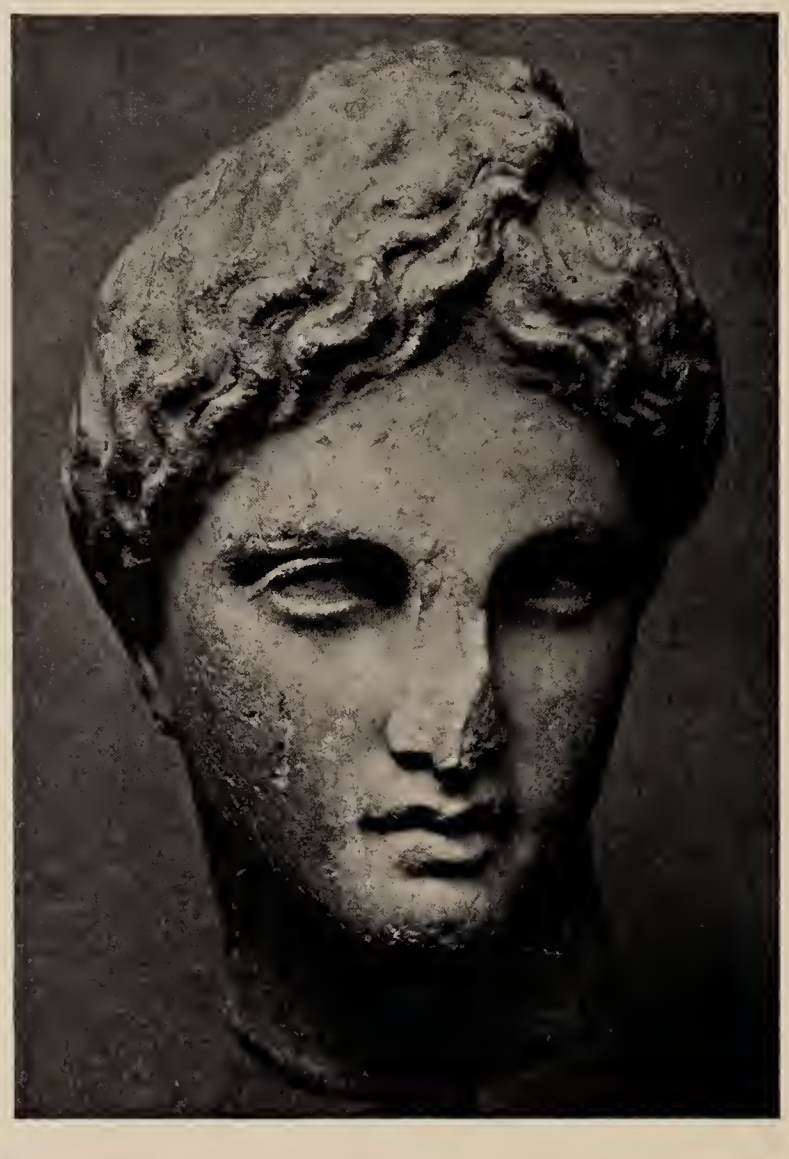
32. Head of a Girl

Pentelic marble. Height, 0.275 m.; length of face, 0.147 m.
The bridge of the nose is missing, and there are some bruises on the forehead and chin.
Acquired in Athens, whither it had been brought from Rhodes.
Henry L. Pierce Fund, 1901.
Inv. 01.8198. *Ann. Rep.* 1901, p. 36.

The head, carved slightly under life-size, is turned somewhat towards the left shoulder, and looks in that direction. The face is a long and narrow oval; the nose is very prominent at its root, and meets the brows in a gradual curve; the eyes are not set deeply, and their openings are narrow; the lips are parted. Thick masses of hair are gathered up above the forehead in a loose knot, and upon them wavy strands are sketchily carved. A shallow groove for a fillet, which was probably rendered only by paint, is

chiselled around the crown. The hair on the top of the head and at the back, where it is worn short, is only roughly blocked out, with many marks of the drill showing.

The work is to be included in a series of heads known as the "Hygieia type," a creation of the Attic school of the middle or second half of the



fourth century B.C. (Cf. Koepp. *Ath. Mitt.* X, 1885, pp. 255 ff.) Among the examples of this type it resembles most closely the head in the National Museum at Athens, no. 190 (Brunn-Bruckmann, *Denkmäler*, pl. 525, bottom), which was found in the sanctuary of Asklepios, and thus has some claim to the designation. The type occurs also on a number of Attic grave monuments, and it is possible, in spite of the statement as to its provenience, that this head may be a fragment of such a monument — either from a statue in the round or from a group executed in high relief.

33. Small Female Head

Fine-grained Greek marble. Height, 0.165 m.; length of face, 0.11 m.
Broken off at the top of the neck. Missing, the roll of hair at the back, and parts of the nose and chin. The surface is badly worn, and in places incrusted.
From Greece.
Gift of Mrs. Samuel Cabot, 1916.
Inv. 16.45. *Ann. Rep.* 1916, p. 96.

The head is characterised by the high, rounded outline of the skull and the long oval shape of the face. The hair is encircled by a fillet; below this

it is drawn to the sides so as to cover the tips of the ears, and is done up in a roll behind; wavy locks are lightly chiselled on the top of the head, at either side of the parting which extends back to the crown. The forehead is prominent in the centre; the inner angles of the eyes are deeply set, and the eyelids definitely carved; the lips are slightly parted.

Enough of the surface is preserved to show that the fragment is a Greek original of excellent workmanship, to be dated early in the fourth century B.C.

34. Small Female Head

Translucent Greek marble. Height, 0.113 m.; length of face, 0.055 m.
Broken from a statuette. The tip of the nose is missing, and the chin is slightly injured. A thick, ochre-colored incrustation remains on the right side.
From Greece.
Given in memory of Miss Mary Conway Felton, 1899.
Inv. 99.122. *Ann. Rep.* 1899, p. 27, no. 5. *M.F.A. Bulletin* VI, 1908, p. 23.

The head is inclined slightly toward the right shoulder. The long oval form of the face is emphasised by the coiffure, the hair being carried up

from the forehead to a knot upon the top of the head, as in the head of the "Hygieia type" (cf. no. 28). The delicately modelled features, however, are not derived from this type. Praxitelean influence is evident in the rendering of the eyes and of the hair, the surface of which is left rough in contrast to the carefully finished flesh parts.

Attic work of the late fourth century B.C.

35. Small Female Head

Fine-grained Greek marble. Height, 0.118 m.
Broken off at the base of the neck; the tip of the nose and the hair on the right side are slightly injured.
From Gortyna, Crete.
Henry L. Pierce Fund, 1900.
Inv. 00.308. *Ann. Rep.* 1900, p. 27, no. 4.

The head is of a long, oval shape, with a remarkably high skull. A fillet is wound four times around the hair which grows low on the forehead, and

is drawn in wavy locks from the central parting to the sides, covering the tips of the ears. On the crown a small knot escapes from the encircling fillet. The features are regular, and delicately modelled.

Greek work of the fourth century B.C.

36. Statuette of Aphrodite Riding on a Goose

Pentelic marble. Height, 0.675 m.
Missing, the head of the goose, the end of the left wing and most of the right wing, the right hand of the goddess, the front of her left foot, the edges of the himation on the right side, and part of the base. Injured, the nose and chin of the goddess, the fingers of her left hand and the edge of the himation on the left side. The group, like no. 22, was at some time used as a fountain: a large cavity was made in the base, and from this a hole was drilled through the bird's neck; the upper part of the neck and the head were restored in bronze, and attached by means of

a dowel, the hole for which is visible in the break. The missing part of the left foot of the goddess was also restored, probably at the time of the second use.

Said to have been found near Porta San Pancrazio, Rome. Formerly in the Somsée collection. *Francis Bartlett Collection, 1903.*

Inv. 03.752. *Ann. Rep.* 1903, p. 58, no. 9. Brunn-Bruckmann, *Denkmäler*, pl. 577, 4 figs., with comment by Furtwängler. Reinach, *Répertoire* II, p. 687, 1. Chase, *Greek and Roman Sculpture*, p. 96, fig. 112.

The goddess is lightly seated on the back of the goose. With her left hand she clasps the bird's neck; her right hand is raised, holding out her

mantle; her feet are crossed. The goose is to be imagined as flying upward to the right. Its wings are spread, the right placed horizontally, the left raised obliquely. Its legs are not indicated: they are hidden in the rounded mass of marble which serves as a base, and which, as Furtwängler has suggested, was probably painted blue to represent the air, like the similar mass under the eagle supporting the Nike of Paeonios. The goddess

wears a short-sleeved chiton girded by a cord just below the breast, and held up under the arms by another cord passing over her shoulders and crossed at the back. A voluminous himation covers her legs and her left arm, and is drawn up over her head. Her hair is arranged in a series of wavy locks rising vertically above the forehead.

The group was designed to be seen from the point of view shown in the illustration. The back and sides are only sketchily worked. The details of the wings were left to be indicated by paint.

This is the only extant version in sculpture in the round of a subject represented by numerous terra-cotta statuettes from the fifth century onwards, as well as by vase paintings, repoussé reliefs, etc.[1] The most famous of these is the painting on a white-ground kylix of about 450 B.C. in the British Museum (Catalogue, D, 2; *White Athenian Vases*, pl. 15). Aphrodite, identified by an inscription, is there shown borne through the air on the back of a goose, which, as in the present example, is represented as disproportionately large. In some other versions the bird is a swan. The group has a religious significance: the goddess, wafted towards the land on the back of a water bird, symbolises, according to Furtwängler's interpretation, the return of spring, the season of warmth and fertility.

The sculptor has used this motive to create a composition which is well balanced and full of life and motion. The attitude of the bird's body suggests upward flight; Aphrodite's mantle is bellied out by the wind like a sail, and its lower portion is blown against her legs as if by a breeze coming from below. On the evidence of the drapery Furtwängler assigned the work to the Attic school of the middle of the fourth century B.C. He also noted, however, the close likeness which the head bears to that of the Themis of Rhamnous, a statue by a local sculptor, Chairestratos, erected early in the third century (Athens, National Museum, 231; Ἐφ. Ἀρχ. 1891, pl. 4). A certain resemblance is also to be recognised in the treatment of the garments — the high girding, the cords passing under the arms, the conspicuous use of the drill to hollow out the smaller folds. But the execution of the drapery on the larger statue is harder and more mechanical.

Furtwängler supposed that the work, which later came to decorate a Roman fountain, was originally set up as a votive offering in a Greek

[1] A list is given by Furtwängler, *l. c.* Cf. also Kalkmann, *Jahrbuch* I, 1886, pp. 231 ff.

sanctuary, possibly that of Nemesis at Rhamnous. It is also possible to imagine it as having served as an akroterion on a small temple, like the figures of Breezes (*aurae velificantes se*) mounted on horseback, which Timotheos made as akroteria for the temple of Asklepios at Epidauros (Athens, National Museum, 156, 157; Lechat, *Epidaure*, pp. 74, 75).

37. Statuette of a Standing Woman

Greek marble. Height, 0.51 m., excluding plinth.
Missing, the left hand, the front of the right foot. The head has been broken off and refastened, with restoration of part of the neck. The remains of the plinth are imbedded in a modern stone base. The surface, especially that of the head, is corroded, and covered with a reddish-brown patina.
From Southern Italy.
Henry L. Pierce Fund, 1900.
Inv. 00.305. *Ann. Rep.* 1900, p. 26, no. 2.

The woman stands with her weight on the left leg, the right knee being slightly bent. She looks downward and to her left. Her left arm hangs at her side, and probably carried some object in the hand. Her right arm is held across her body just below the breast, and catches lightly the folds of her mantle. The proportions of the figure are slender, and the head is small. The hair is carried up to a knot on the crown. She wears a thin, sleeveless chiton, a himation, and shoes. The himation envelops the greater part of the figure, passing under the right arm and over the left shoulder, from which one end of it falls down the front of the body. The chiton is visible only on the right breast, where it has slipped down so as to leave the shoulder bare, and about the feet, where it hangs in numerous small folds. The back is rather flat, and less carefully finished than the front.

Greek work, probably of the late fourth century B.C.

38. Arm and Hand Holding a Kantharos

Pentelic marble. Length, 0.46 m.; without kantharos, 0.31 m.

The arm was made separately and attached; the joint is worked smooth, and contains a dowel hole 3 cm. wide, 1 cm. thick, and 5 cm. deep. A fragment of the inner side of the arm has been broken off and refastened. The kantharos has also been refastened: one side of it is missing. Yellow brown patina.

From Athens.

Francis Bartlett Collection, 1903.

Inv. 03.763. *Ann. Rep.* 1903, p. 56, no. 2.

A woman's extended right forearm and hand, holding a kantharos. The fingers are long and slender, and turned up at the tips. The surface

of the arm and hand is carefully smoothed, the modelling not very detailed. Marks of a toothed chisel are left on the surface of the kantharos.

The fragment is apparently of Greek workmanship, but its date is uncertain. Robinson (*Report*) held it to be from an archaic figure. According to another view it belongs to the Hellenistic period. Its inclusion here among works of the fourth century is to be regarded as provisional.

39. Head of a Ram

Pentelic marble. Height, 0.23 m.

Broken from a statue. The ears and the ends of the horns are missing, and have been incorrectly restored in marble. The ears, which have been made too large, should lie back against the horns with the opening to the front. The traces on the left horn, explained by Matz-Duhn as the fingers of a man, were probably the remains of the attachment of the ear; they have since been worked off. The horns should lie close to the sides of the head, as is shown by the reworking of the fleece there. The eyelids have been patched with plaster. The eyes were inserted.

Found near Acqua Traversa. Formerly in Palazzo Corvisieri, Rome.
Henry L. Pierce Fund, 1901.
Inv. 01.8194. Matz-Duhn, *Antike Bildwerke in Rom*, I, p. 465, no. 1633.

The head is apparently from a statue of a ram. It is thus not to be classed with the series of ram's heads of the archaic period which decorated the simas of Doric temples, e. g. the head from the Peisistratid temple at Eleusis (Richardson, *A. J. A.* II, 1898, p. 223, pl. VIII), two fragmentary

heads from the Peisistratid temple of Athena on the Acropolis at Athens (Wiegand, *Die archaische Porosarchitektur*, p. 125, figs. 121 a, b), a head now used as a water spout in the monastery of Kaisariani at the foot of Mt. Hymettus (*ibid.* fig. 122). These works are executed in a distinctly more archaic style. On the finest of them, the head from Eleusis, the fleece is rendered schematically as a series of snail-shell curls; the striations of the horns are more regularly and definitely carved; the eyes are flatter, and look to the sides rather than to the front; the prolongation of the tear-duct is more sharply incised; the nose is broader and more swelling. In the present example, on the other hand, though the fleece is represented with more fidelity to nature, the modelling of the face is not so far advanced

towards realism as in such late works as the famous bronze ram in Palermo (Heydemann, *Arch. Zeitung*, 1870, p. 1, pl. 25; De Mot, *Bulletin des Musées Royaux à Bruxelles*, II, 1902, p. 5) or the black marble head of a fat-tailed sheep in the Uffizi Palace, Florence (Amelung, *Führer durch die Antiken in Florenz*, no. 129, p. 86; Arndt-Amelung, *Einzelaufnahmen*, no. 374). The head may therefore belong to the second half of the fifth or to the fourth century B.C.

40. Statue of an Amazon on Horseback

Pentelic marble. Length of the horse's body, 0.91 m.

Missing, the body of the rider down to the hips, and the lower parts of both her legs; the head, neck, legs and tail of the horse; the whole of the fallen opponent except the left upper arm and hand. The left foreleg and the tail of the horse were made separately and attached. On the horse's belly a space about 7 cm. in diameter has been reworked. In the crupper of the horse, on the left side, is a hole about 3 cm. square, partially filled with lead. Another hole, 5 cm. square, 6.5 cm. deep, is cut obliquely into the rider's left thigh and the adjoining shoulder of the horse. Across the palm of the Amazon's left hand are the remains of the two cylindrical holes which held the ends of the bronze reins. Two holes in the front of the endromis on her right leg were for the insertion of bronze ornaments. On the right side the lower edge of the Amazon's chiton is injured, and its surface is somewhat corroded.

Found in the vicinity of Rome.

Francis Bartlett Collection, 1903.

Inv. 03.751. *Ann. Rep.* 1903, p. 57, no. 5. Von Mach, *Greek and Roman Sculpture*, pl. 243. Reinach, *Gazette des beaux arts*, 1909, I, pp. 195, 200. Amelung, *Ausonia* III, 1909, p. 97, figs. 5, 6. Brunn-Bruckmann-Arndt, *Denkmäler griechischer und römischer Skulptur*, pl. 674, with discussion by Caskey. Chase, *Greek and Roman Sculpture*, p. 94, fig. 109.

This is a fragment from a pedimental group representing the familiar combat of the Greeks with the Amazons. The rider wears the characteristic costume of the Amazons — a short chiton, high boots (endromides) and a chlamys, one end of which is visible on her left side. She bestrides a rearing horse, beneath which was the figure of a fallen opponent, carved in the same block of marble. Of the latter nothing is preserved except the left forearm, wrapped in the folds of a mantle, and held up against the left side of the horse's body. The pose of this figure was doubtless similar to that of the fallen warrior on metope XIII on the west façade of the Parthenon. That is, he was resting on his right side, facing to the left, with his left leg drawn up (cf. Ebersole, *A. J. A.* III, 1893, p. 424, fig. 13). In the present case the left arm was raised higher, and the left knee was probably drawn up so as to touch the belly of the horse, which would account for

the reworking of the surface there. Such a figure, placed entirely beneath the horse and facing to the left, can have played no important part in the action; it served the double function of filling a vacant space, and supplying a necessary support for the boldly conceived group. The Amazon is to be imagined as raising her spear, or battle-axe, to attack a second adversary advancing against her on foot; and the front of the horse is turned

slightly to the left in order to give space for this figure. The group is thus seen to have formed a part of an extended battle-scene which in all probability decorated the pediment of a Doric temple. There is evidence to prove that it was designed to be seen only from the right side. The left hand and the bronze reins which it held were shown on the right side of the neck of the horse; the bronze ornaments decorating the endromis on the right leg were omitted on the left leg; and the right side shows more weathering than the other. Moreover, the right side of the group is distinctly superior both as regards design and execution: it is treated like a work in the

round, whereas the left side is flattened into one plane; the Amazon's left leg is weakly conceived; the drapery folds and the muscles of the horse on the left side are less carefully carved. Finally, if further proof were required, it is furnished by the two holes in the left side, which can only have been made to contain the ends of metal bars connecting the statue with the tympanum wall.

The composition resembles that of the well-known mounted Amazon from the west pediment of the temple of Asklepios at Epidauros (Athens, National Museum, 137). Amelung has even suggested that the present fragment may have come from the same pediment. But this is disproved by its greater dimensions: the horse's body is 21 cm. longer than that in Athens. The group, when complete, was too large even for the centre of the pediment, a position which was, moreover, certainly occupied by the Amazon found at Epidauros.

There are also clear differences in style between the two works. The sculptures of the Epidaurian pediments were executed after models by Timotheos, who himself made the akroteria on the temple, and who is also known to have worked on the decoration of the Mausoleum. The original of the statues of Leda of the Capitoline type has been attributed to him on good grounds. And a female torso in Copenhagen, which may also have been an akroterion, has been held to be an original from his hand (Brunn-Bruckmann-Arndt, *Denkmäler*, pls. 664, 665, with discussion by Lippold). These works show that Timotheos was fond of rendering the feminine form in animated and graceful poses, partly nude or covered by clinging draperies. The Epidaurian Amazon is admirable less for the representation of vigorous action than for the easy grace of her attitude, as she raises herself to poise her weapon above her head. The Amazon in Boston sits more firmly, and grips the flank of her horse with her bent knee. The horse is of a more massive build; and the swelling muscles of his hindquarter heighten the dramatic force of the action. The lower folds of the chiton are more deeply carved; a portion of it is blown up from the thigh; and the flaps of the endromis fly out behind. The contrast between the two works is, in fact, similar to that which has been noted above between the Boston Leda (no. 19) and the Timothean rendering of the same subject.

Though from the hand of a different sculptor, the statue is also to be

assigned to the first half of the fourth century B.C. Speculation as to the building it was made to adorn is fruitless: all that can be said is that it comes from a temple of somewhat larger dimensions than that of Asklepios at Epidauros.

41. Statue of a Boy

Pentelic marble. Height, 0.735 m.

Missing, the right arm from just above the elbow, the left hand, and both legs from the upper parts of the thighs. A crack runs across the chest and the left arm. The nose is slightly injured. The surface of the marble, which is of inferior quality with bluish streaks, is partly covered by a golden brown patina.

From Athens.

Henry L. Pierce Fund, 1904.

Inv. 04.283. *Ann. Rep.* 1904, p. 55, no. 6. Butler, *The Story of Athens*, p. 345. Warrack, *Greek Sculpture*, pl. 43. Bulle, *Der schöne Mensch*,[2] pl. 58, p. 111. Chase, *Greek and Roman Sculpture*, p. 95, fig. 111.

The nude figure stands in an easy graceful pose with the weight borne on the left leg. The body is that of a boy of about fourteen years of age, broad and deep-chested, with the pectoral muscles and the lower outline of the abdomen clearly marked, but not of an especially athletic type. The median line forms a pronounced curve. His right shoulder is raised, and the arm, which was bent at the elbow, is swung out from the body; his left arm hangs at his side. His head is inclined and turned to the right, and his eyes look in that direction with a fixed, dreamy gaze. The two sides of the face are strongly asymmetrical: the right cheek is wider, and recedes more rapidly from the nose. This irregularity, however, is not apparent when the body is seen from directly in front with the head in three-quarter profile, showing that the figure was designed for that point of view.

The statue was probably set up as a monument over a tomb. Apparently it stood free, rather than in a niche; for the back of the body is as carefully worked as the front, except that some marks of the toothed chisel have been left on the surface.

Attic grave monuments of the fourth century B.C. vary widely in merit: many are the work of mere stone-cutters, and few are to be assigned to sculptors of the first rank. The present example is to be rated above the average; it is interesting, besides, as belonging to the comparatively rare class of commemorative figures in the round. The mood of quiet reverie,

slightly tinged with melancholy, which is expressed by the relaxed pose, the far-away gaze of the eyes and the parted lips, is characteristic of these monuments. So is also the hasty and rather careless technique of the head. The inequality of the two sides of the face, a peculiarity already noted in the heads of Demeter (no. 24) and Aphrodite (no. 25), which were designed for a three-quarter view, is here unduly exaggerated, as often on the grave reliefs (cf. the head no. 39). The short locks of hair above the forehead are sketchily indicated, and on the top and back of the head the hair is only roughly blocked out. The soft rendering of the surface of the flesh and the S-curve of the median line reveal the influence of Praxiteles, and point to a date for the statue in the latter half of the fourth century B.C.

42. Figure of a Woman, in high relief

Pentelic marble. Height, without plinth, 2.01 m.

At the left side are traces of the background of the relief, which was 9 cm. thick. The missing right forearm was made separately, as is shown by the working of the joint at the elbow: it has a large mortise for a tenon. The arm was further fastened to the body by a dowel which was leaded by means of a pour-channel leading from one of the folds of the drapery. The nose is restored in plaster, and the right foot, with a part of the plinth, in marble. The lips have been filed down, and many of the broken edges of the drapery folds have been smoothed off. The surface is much worn.

From Rome. Once in the possession of Castellani.

Henry L. Pierce Fund, 1898.

Inv. 98.642. *Ann. Rep.* 1898, p. 21, no. 2. Reinach, *Gazette des beaux arts*, 1912,. VII, p. 69. Chase, *Greek and Roman Sculpture*, p. 103, fig. 124.

The woman stands with her head in profile to the right, looking downward, while her body is turned slightly towards the spectator. Her weight is supported on her left leg; her right leg is relaxed, and turned so that the foot appears in front view. She is clothed in a chiton, himation, and sandals. The mantle reaches to her ankles and is drawn up over the back of her head; it covers the upper part of her right arm, passes around the front of her body, and its end is thrown over her left arm. Her right forearm was held obliquely, in front of her; her left hand is raised, holding the edge of the mantle. Her hair is arranged in parallel rows of wavy locks.

This is a part of an Attic grave monument of the fourth century. The figure, which is of unusually large size, was doubtless inclosed in an architectural framework; whether it stood alone, or belonged to a group, cannot be determined, though the former alternative seems the more probable. The quiet dignity of the pose, and the graceful arrangement of the drapery are still impressive; but the barbarous reworking to which the surface has been subjected makes it difficult to estimate the original quality of the execution.

43. Head of a Woman

Pentelic marble. Height, 0.265 m.

Missing, the lower part of the nose. The right eyebrow and the hair on the right side are slightly damaged. On the right side of the face are the traces of two finger tips. A brown earthy deposit, which remains on the left side, has been removed from the right, but without injury to the surface.

Found near Keratea, in Attica.

Henry L. Pierce Fund, 1901.

Inv. 01.8192. *Ann. Rep.* 1901, p. 36. Wolters, *Münchner Jahrbuch*, 1911, p. 184, fig. 5. Hekler, *Greek and Roman Portraits*, pl. 49, b. Chase, *Greek and Roman Sculpture*, p. 103, fig. 125.

This head, though worked fully in the round, is evidently a fragment from a large Attic grave monument containing a group of figures executed for the most part in high relief. The more careful workmanship of the hair and the more detailed modelling of the face on the right side show that the head was designed to be seen mainly from the right. The face, too, like that of the boy, no. 41, is asymmetrical, the left cheek being much wider and flatter, the right cheek-bone more prominent. This irregularity is not noticeable when the head is seen, as in the photograph, in three-quarter view to the right, but is disturbing when it is turned to the left. The remains of two finger tips on the right side of the face show that the woman was raising her hand to her cheek in a gesture expressive of grief. Apparently she was one of the family of the deceased, standing at the left of the principal figure, perhaps in the attitude of the left-hand figure in the relief, no. 819, in Athens (Conze, *Die attischen Grabreliefs*, I, 306, pl. LXXIII), which illustrates also the motive of the hand raised to the cheek.

The hair above the forehead is arranged in an irregular series of thick curls carefully worked in detail; on the crown, and at the back, where it is gathered up in a small roll, the surface is more sketchily carved. The type of the face is matronly; and there is a distinct suggestion of approaching old age in the looseness of the flesh about the chin, the folds at either side of the nose and mouth, the wrinkles in the cheek and under the right eye. The intense gaze of the eyes, the contracted brows, and the pathetically curled lips also give the head a stronger expression of grief than is common in contemporary works of its class.

With regard to the age at which the woman is represented, Wolters has remarked that while old men occur not infrequently on Attic grave reliefs,

the women on these monuments are almost invariably portrayed as ideally youthful. Aside from the present head he was able to cite only three exceptions: the head on the relief no. 966 in Athens (Conze, *op. cit.* II, 804, pl. CLI), which furnishes the closest parallel to it; a head in Munich show-

ing marks of age about the chin and neck, rather unskillfully superadded upon an otherwise youthful type (illustrated in his article); the head of an elderly woman on a relief in Athens (Conze, *op. cit.* II, 861, pl. CLXIV). To these may now be added the head of a woman on an Attic grave monument in the University Museum, Philadelphia (*The Museum Journal*, VIII, 1917, p. 10, fig. 1).

44. Statuette of a Weeping Siren

Pentelic marble. Height, 0.367 m.

Missing, the greater portions of the arms, wings and tail, and the legs below the knees. The right wing was broken off in antiquity, and refastened by means of two large iron dowels which are still in place. The broken edge of the left wing and a small portion of the body at the back have been worked down in modern times, apparently in order to fit the figure to a background; and there is a modern drill hole in the back of the neck.

Francis Bartlett Collection, 1903.

Inv. 03.757. *Ann. Rep.* 1903, p. 57, no. 6. Collignon, *Les statues funéraires*, p. 222, fig. 144.

The siren stands with her wings outspread and her left leg slightly advanced. Her head is inclined to its left; her right hand is raised, clutching her hair, the ends of which fall loosely on her shoulders; her left hand is pressed to her breast. The pose of the hands expresses violent grief; and this is brought out even more strongly in the face, with its contracted

brows and puckered lips. The surface of the body is modelled with great delicacy. Slight chisel marks, left on the thighs, suggest feathers, and help to form a transition to the bird's legs which begin at the knees.

Figures of sirens occur frequently among the Attic grave monuments of the fourth century. By this time their original significance as souls of the dead, has been lost, and they have become friendly demons, represented as playing the lyre, or joining in the lament for the deceased (cf. Collignon, *op. cit.* pp. 76 ff., 216 ff., and Weicker, *Der Seelenvogel*). They appear carved in relief in the pediment of a stele (Collignon, *op. cit.* fig. 141) or, as here, in the form of statuettes which probably stood as akroteria on larger monuments; in a few instances they served as the monument itself (*ibid.* figs. 138–140). The present example resembles most closely a figure in the Louvre (*ibid.* fig. 143), which differs however in the arrangement of the wings, and is less finely executed.

45. Akroterion of a Grave Stele

Pentelic marble. Height, 0.66 m.

Missing, large portions of the acanthus leaves and of the volutes, and the tips of many leaves of the palmettes. A small fragment from the upper row of acanthus leaves has been replaced in its original position with the help of connecting bars of plaster. In the bottom there is a large rectangular dowel-hole for attachment to the shaft.

Henry L. Pierce Fund, 1904.

Inv. 04.17. *Ann. Rep.* 1904, p. 55, no. 4. *Catalogue of Casts*, supplement, no. 479A.

Both faces of the akroterion are alike, consisting of a large palmette —in distinct halves, each composed of six leaves — springing from acanthus leaves ranged in two rows. Two fluted stalks rise from the upper row of acanthus, and each develops upward into one of the half palmettes, and outward into a spiral tendril, the points of transition being concealed by small acanthus leaves. The space at the top of each face between the halves of the palmette is filled by a lily, and the space at each side between the front and rear palmettes is covered with a row of three leaves of acanthus in low relief, laid flat and overlapping.

The akroterion is an example of one of the simpler forms of grave monuments erected in Athenian cemeteries in the fourth century B.C. It surmounted a tall, slender shaft inscribed with the name of the deceased, but

otherwise probably undecorated except for a pair of rosettes carved in low relief near the top.

The crowning members of such stelae vary widely in details, but the majority of them are composed according to the same general scheme. Two of the elements — the palm leaf and the spiral tendrils — are descendants of the conventionalised palmettes and volutes of archaic Greek ornament, transformed by the naturalising spirit of the fourth century, and combined with new motives, like the fluted stalks and the acanthus, which were directly inspired by forms of plant life.

A large number of these akroteria are published by Conze, *Die attischen Grabreliefs*, nos. 1530 ff. The present example belongs to his class A (nos. 1530–1562), and resembles most closely no. 1538, pl. CCCXXI. It is apparently unique in having both its faces sculptured. For an example of

the archaic prototype compare the stele, no. 13, and, for a further development of the acanthus motive, the relief, no. 49. On the derivation of this type of ornament from actual plant forms see Meurer, *Das griechische Akanthusornament und seine natürlichen Vorbilder*, *Jahrbuch*, XI, 1896, pp. 117 ff.

A plaster cast of the akroterion with the missing portions restored is shown in the Court of Classical Casts. See the illustration above.

46. Painted Grave Stele

Soft, white limestone. Height, 0.505 m.; width at bottom, 0.365 m.
The frame of the panel and the akroteria are slightly damaged. The surface is somewhat defaced by dirt and scratches, and the unpainted portions are covered by a brown, earthy deposit.
From Greece. Said to have been found in Boeotia.
Catharine Page Perkins Collection, 1896.
Inv. 96.701. *Ann. Rep.* 1896, p. 24, no. 1.

The front of the slab has a sunken panel surrounded by narrow, bevelled margins at the sides and top and a broader one at the bottom. The sides are inclined, and the top is in the form of a low gable surmounted by three small akroteria. On the surface of the panel is a painted design which has been described by Robinson in the *Annual Report* as follows: "It represents a woman seated upon what is apparently a chair without a back, in profile, facing towards the left, playing with a white bird (dove?) which

is perched upon the forefinger of her left hand, its head stretched up towards a small red object (fruit?) which she holds in her right hand. She is dressed in a plum-colored chiton, with long, tight-fitting sleeves, and over this is a shorter garment of light yellowish green, made with sleeves which just cover the shoulders, open in front, and girdled high at the waist. She wears yellow shoes; and her hair is short, dark brown and curly. Her face is painted the fair flesh-color which we see on figures of women in wall paintings, the lips, cheek, and setting of the eye being deeper in shade. The background is pale blue. Across the top a horizontal band is painted, separating the pediment from the picture. From this band hang three objects, which are nearly obliterated. That on the right may be a pouch or purse; the middle one is a small, reddish disk, with traces of drawing around it; and of that on the left nothing is left but a mass of bright red, the drawing which would determine its nature having entirely disappeared. In front of the woman, at the lower left corner of the picture, is possibly a black dado, with a colored border at the top, but this is not continued under the seat, the color there being like the rest of the background. There are also traces of drawing here, but I can make nothing of them. The bevelled sides and top of the frame are painted a strong red. Along the bottom are traces of pigment, among which various colors are faintly discernible.

"The colors are applied directly to the stone, without any preparatory coating. The outlines and other details are drawn in a dark grayish color, possibly originally black. The figure is poorly drawn, and badly proportioned, but the type is that of the figures on the Attic grave reliefs of the end of the fifth and beginning of the fourth centuries B.C. The slab is certainly not older than that period, but it may be later."

47. Votive Relief to Herakles Alexikakos

Pentelic marble. Height, 0.53 m.; width, 0.696 m.

The edges of the slab are smoothed; the back is roughly worked, with a rebate at the bottom. The upper right-hand corner is broken off, and the crowning moulding is chipped in several places.

Found in the Piraeus.

Catharine Page Perkins Collection, 1896.

Inv. 96.696. *Ann. Rep.* 1896, p. 23, no. 5. *M.F.A. Bulletin* VIII, 1910, p. 27. Wheeler, *A.J.A.* VII, 1903, p. 85. Von Mach, *Greek and Roman Sculpture*, pl. 183. Frickenhaus, *Ath. Mitt.* XXVI, 1911, pp. 121 ff., pl. II. Harrison, *Themis*, p. 378, fig. 104. Reinach, *Répertoire des reliefs*, II, p. 201. Chase, *Greek and Roman Sculpture*, p. 99, fig. 117.

The relief is surmounted by a simple moulding, and terminates below in a flat, projecting band which serves as a base for the figures. Herakles, represented as a nude, beardless youth, stands in the centre almost in full front view, his weight supported by his left leg. His right arm is extended across his body, and the hand points to the shrine beside him. A lion's skin hangs from his left arm, and his left hand holds a club; its end, which has been chiselled off, rested on the floor of the shrine. Two unfluted Doric columns set upon a base of three steps, and supporting an architrave with a projecting taenia at the top, represent the shrine. A large vase, resembling a kantharos, stands upon the architrave. The top step of the base bears the inscription: ΗΡΑΚΛΕΟΣ / ΑΛΕΞΙΚΑΚΟ, showing that the relief was dedicated to Herakles as the Averter of Evil. At the left is a second youthful figure, standing in profile to the right, gazing at Herakles. He is nude, save for a chlamys and a petasos hanging at his back. His left leg is advanced slightly; his right arm hangs at his side; his left hand seems to have held some object which was not rendered plastically, but was left to be added in paint. This figure is probably to be identified as Hermes, who was often associated with Herakles as a god of the palaestra. A fragmentary relief in the Acropolis Museum at Athens shows a figure in almost exactly the same pose; and it has been suggested by Schoene, *Griechische Reliefs*, p. 69, that the left hand held a purse, an attribute often given to Hermes in Graeco-Roman representations. But Sieveking (in the text to Arndt-Amelung, *Einzelaufnahmen*, no. 1284, where the fragment is reproduced) denies that it is a purse. On both reliefs it may have been the kerykeion or herald's staff of Hermes. The structure at the right, because of its small size and the presence of the wine cup, has the appearance of an altar; it is,

however, certainly a shrine, or heroon, as is proved by its occurrence on several other votive reliefs to Herakles as well as in vase paintings (a list is given by Frickenhaus) in which the hero is shown standing beside it as here, or seated on its steps, or seated on it.

As has been pointed out by Wheeler, the relief was evidently dedicated by an Athenian ephebe in commemoration of a ceremony called *οἰνιστήρια*,

which Hesychius explains as follows: *Ἀθήνησι οἱ μέλλοντες ἐφηβεύειν, πρὶν ἀποκείρασθαι τὸν μαλλόν, εἰσφέρουσιν Ἡρακλεῖ μέτρον οἴνου, καὶ σπείσαντες τοῖς συνελθοῦσιν ἐπεδίδουν πίνειν· ἡ δὲ σπονδὴ ἐκαλεῖτο οἰνιστήρια.* —"At Athens those who were about to become ephebes, before they cut off the lock of hair, brought a measure of wine as an offering to Herakles, and after they had poured a libation, gave it to their companions to drink; and this libation was called *oinisteria*." On the relief the god is represented as receiving this offering which is indicated by the wine cup on the shrine.

Between the two figures are faint vestiges of a painted inscription in which the name Herakles has been thought to be distinguishable.

The letter forms of the incised inscription suggest a date early in the fourth century B.C., which is borne out by the style of the sculpture. The modelling of the two figures is sketchy but effective; their attitudes, as well as the quiet, intense gaze of the Hermes, reveal the strong influence which the Parthenon frieze exercised upon the minor Attic sculptors of the succeeding generation.

48. Fragment of a Votive Relief

Pentelic marble. Height, 0.128 m.; width, 0.25 m.
Broken below and at the right edge. Injured at the upper left-hand corner. The back is left rough.
From Athens.
Anonymous gift, 1918.
Inv. 18.436. *Ann. Rep.* 1918, p. 87.

The relief was framed in at the sides by simple pilasters and at the top by a projecting band 0.037 m. high, representing a roof. The central por-

tion is slightly raised; above it, the ends of rows of cover-tiles are indicated in low relief.

At the left is the upper part of the figure of a bearded god, standing with his body almost in front view, his head in profile. A himation covers his left shoulder. At the right, the head and raised left hand of a bearded man, presumably the first of a group of worshippers.

In the absence of an inscription, the divinity cannot be identified with certainty. The fragment is, however, probably from one of the numerous votive reliefs to Asklepios which have been found in Athens, dating from the fourth century B.C. downwards. The execution is rude.

49. Part of a Decorative Relief

Chalk. Height, 0.565 m.

In three fragments, A and B, joined together, are 0.565 m. high, 0.51 m. wide, 0.11 m. thick. Broken at both sides; portions of the original upper and lower surfaces are preserved. C is a small fragment, measuring 0.135 × 0.14 m. Some details of the design are broken, and the surface is worn.

From Ceglie, near Bari.

Purchased from the James Fund, and by special contribution, 1910.

Inv. 10.160. *Ann. Rep.* 1910, p. 59. *M. F. A. Bulletin*, IX, 1911, p. 51. Petersen, *Ara Pacis Augustae*, I, p. 163, fig. 53.

The slight inclination of the upper edge of the slab and the composition of the floral design suggest that this relief may have formed the decoration

of a small pediment. Part of the central motive appears at the left. It is a large plant, rising from acanthus leaves. Three thick, fluted stalks spread over the field to the right; from them issue leaves, flowers, and spirally curled tendrils. On one of the latter a figure of Eros is lightly seated, with his long wings spread out against the background. He looks around towards a small animal, perhaps a griffin, which emerges from the foliage at the right.

In its naturalistic treatment of the acanthus and other plant forms this relief recalls the decoration of Attic grave stelae (cf. no. 45), Corinthian capitals and the simae from Greek buildings of the fourth century B.C. (e. g. the Tholos at Epidauros, the temples at Tegea and Nemea). These members, however, did not give an opportunity for such elaborate compositions. The closest analogies are to be found, not in sculpture, but, as Petersen has observed, in the painted decoration on South Italian vases of the fourth century, especially the rich floral designs on the necks of colossal Apulian amphorae. The correspondence in details is very marked, as, for example, in the rendering of the tendrils in perspective. Figures of Eros, represented, as here, in the guise of a full-grown youth, are frequent on the vases. On the reverse of a colossal funerary amphora in this Museum also found at Ceglie (Inv. 03.804; Paton, *A. J. A.* XII, 1908, pp. 406 ff., fig. 2) Eros occupies the centre of the composition. Many of the designs show a large female head growing out of the central plant; and, as Petersen has suggested, a similar head is perhaps to be restored in the centre of this relief.

The resemblances to the vase paintings and temple simae show that the relief is to be dated in the fourth century B.C. It is thus a Greek forerunner of the elaborate floral arabesques of the Roman imperial age, of which the reliefs from the Ara Pacis are the most famous examples.

50. Colossal Statue of Cybele

Pentelic marble. Height, including plinth, 2.41 m.

Missing, the head and neck, most of the right arm, the left shoulder and forearm, the right foot, part of the left foot, the back part of the figure, the attributes and the seat. The head and neck were made separately, and inserted into a rounded cavity in the top of the body. This was also made in at least two pieces. Most of the rear surface of the fragment is a roughly tooled plane sloping forward from top to bottom and from left to right; but on the left side the missing rear block extended forward horizontally at the level of the top of the seat, forming a support for the front block. The tympanum upon which the left arm rested was also made separately and attached by means of a dowel. There are two large, square dowel-holes in the back, one in the upper part, the other in the lower. In the drapery on the side of the left leg, near the junction with the rear block are three small holes for metal pins which attached some objects here. In the front, between the knees, is a cutting 0.50 m. long, formed of two planes at right angles to one another, in which a piece of marble was cemented, probably to repair an injury.

Found at Amiternum near Aquila, in Central Italy.

Henry L. Pierce Fund, 1899.

Inv. 99.340. *Ann. Rep.* 1899, p. 23, no. 3. Chase, *Greek and Roman Sculpture*, p. 122, fig. 149.

The goddess is represented as seated on a high throne, with her left foot resting squarely on the plinth in front and her right foot drawn back somewhat. The upper part of her body is held erect. Her left shoulder

was raised, and the arm evidently rested upon the edge of a tympanum. This attribute is missing, but its original presence is indicated by the circular plane in the marble under the remains of the arm. Her right arm was held downward against her side, with the hand probably resting in her

lap, as often in seated statues of Cybele, and as is suggested by a bit of marble projecting from the surface of the drapery on the right thigh. She wears three garments — an Ionic chiton, which appears only on the right forearm, a Doric chiton, and an himation. The Doric chiton, girded high under the breast, falls in a few simple folds over the abdominal region, and in voluminous folds about the feet. The himation was evidently carried over the head like a veil. It hangs over the left shoulder, covering the forearm. From the right side of the head it fell behind the figure, and was brought round to the front below the waist, covering the lap and the greater part of the legs. One end of it is turned back over the left thigh and falls between the knees in heavy folds almost to the feet.

The proportions of the figure are slender rather than matronly. The shoulders are narrow, the breasts small, the abdomen flat and broad, the legs long. This latter feature is accentuated by the pose: the seat is so high that the thighs, instead of resting horizontally, have a pronounced downward slope. Evidently the statue was designed to be placed at a considerable elevation above the eye.

The identification is established by the traces of the circular object under the left arm, which can only have been a tympanum. Numerous seated statues of Cybele are reproduced in Reinach, *Répertoire de la statuaire grecque et romaine* (cf. also Roscher, *Lexikon der Mythologie* II, I, pp. 1644 ff.), which show a general resemblance to this fragment, though no exact replica has yet been found. The most noteworthy of these are the statue in the Vatican, *Museo Pio-Clementino*, I, 40, and the statue in Glyptotek Ny Carlsberg, *Billedtavler*, pl. XXIII, no. 333, cf. *Röm. Mitt.* X, 1895, p. 91.

The date of the statue is hard to determine. In the *Annual Report* it is held to be unmistakably a Greek original, executed probably in the latter part of the fifth or the beginning of the fourth century B.C. But, in spite of the grandeur and simplicity of the conception, there are difficulties in the way of accepting this theory. The high girding here illustrated, though it occurs as early as the middle of the fourth century (e. g. on the statue of Artemisia from the Mausoleum), did not become common before the Hellenistic period. The slenderness of the figure, also, and the freedom of the pose — with the upper part of the body turned to the left and the legs

to the right — suggest a date after rather than before Lysippos. The problem has, moreover, to be considered in connection with the finding place of the statue. Amiternum, one of the most important cities of the Samnites, was captured by the Romans in 293 B.C., and seems not to have recovered by the time of Strabo. That it was in a flourishing condition in the Roman imperial age is attested by the remains of a theatre, and amphitheatre, and an aqueduct (cf. Paully-Wissowa, Real-Encyclopädie, I, p. 1840). The statue may, therefore, have been erected before 293 B.C. or in imperial times; and of these alternatives the latter is the more probable. It may be a work of the Hellenistic period, later presented to the town of Amiternum by a Roman emperor.

51. Draped Torso of a Goddess

Coarse-grained, Greek island marble. Height, 0.78 m.

Only the front of the torso is preserved, the back of the fragment being a flat, smooth surface. The head and neck were made separately, and fastened with a large mortise in the top of the body by means of a dowel, the hole for which remains. There are similar cuttings at the sides for the insertion of the arms, and the bottom surface is also worked as a joint. The surfaces of the four joints are roughly tooled, while the rear surface is carefully smoothed; this difference in technique suggests that the back of the torso may have been cut off at a later period. The theory that the figure was in high relief and affixed to a background (cf. *Ann. Rep.*) is improbable. The surface of the marble is corroded.

From Rome, or its vicinity.

Catharine Page Perkins Collection, 1897.

Inv. 97.286. *Ann. Rep.* 1897, p. 19, no. 2.

This is a fragment of a draped statue of a goddess, of heroic size, and made originally in at least five separate pieces. The figure stood with the weight on the right leg, while the left may have been slightly advanced. The position of the head and of the arms cannot be determined with certainty; apparently the right arm was held farther forward than the left. The goddess wears a chiton of thin, clinging material, confined close under the breasts by a cord tied in a large bow-knot. The garment is drawn smooth over the breasts, abdomen, and hips, fully revealing the forms beneath. In other places, where it hangs more loosely, its texture is indicated by small, rippling folds. Among the lower edge of the fragment are traces of the himation, which was drawn across the middle of the body, and enveloped the legs. Further traces along the right side suggest that a portion of it may have been carried up over the back of the figure.

The soft, full bodily forms and the transparent drapery make it probable that the statue represented Aphrodite. No replicas have been identified.

High girding, such as is illustrated here (cf. no. 45), did not come into general use before the Hellenistic period. And the practice of making

statues in several pieces is also to be regarded as a late characteristic (cf. no. 47). On these grounds the work may be assigned to a sculptor of perhaps the second century B.C., who, in his rendering of the diaphanous drapery, was influenced by statues of the late fifth century.

52. Torso of a Girl

Greek marble, seemingly Parian. Height, 0.58 m.

Only the front part of the torso is preserved; at the back the marble is rounded off. The remains of drapery at the hips have also been worked off. Traces of a small support on the right side at the level of the breast.

Gift of J. Templeman Coolidge, Jr., 1917.

Inv. 17.324. *M. F. A. Bulletin* III, 1905, p. 11. Chase, *Greek and Roman Sculpture,* p. 120, fig. 144.

This torso is from a life-size statue of a girl standing with her weight chiefly supported by the left leg; the right shoulder is raised; the slight remains of the right arm show that it was lifted; the left arm apparently

hung free. The torso is completely nude; but the legs were covered with drapery, traces of which remain at the hips. The girl may have been represented lifting an end of her mantle with her right hand.

Though the motive and designation of the figure cannot be determined, the successful rendering of the "soft yet firm, almost austere aspect of the youthful forms, the smooth texture of the skin, the rhythm of the delicate frame" suggests that the fragment is original Greek work probably of the Hellenistic period.

53. Fragment of a Statue of a Seated Woman

Fine-grained marble. Height, 0.58 m.

The figure was made in several pieces, the preserved portion including only the legs. The back of the fragment is a flat surface, roughly tooled, and sloping forward towards the bottom. A large groove, 8 cm. deep, 8 to 11.5 cm. wide, runs obliquely down it, apparently to receive a tenon cut on the missing rear portion. The top surface, behind the folds of the himation, is hollowed out in a curve to receive the upper part of the body. The left foot and the base on which it

rested were also made separately. Incrustation has been removed from the surface by means of acid. Otherwise the preservation is excellent.

Bought in Florence.

Francis Bartlett Collection, 1903.

Inv. 03.750. *Ann. Rep.* 1903, p. 57, no. 8. Mentioned in Arndt-Amelung, *Einzelaufnahmen*, text to Series II, p. 24.

The figure was posed on a rather high seat, with the left foot placed on an elevation, bringing the thigh nearly to a horizontal position. The right thigh is inclined and swung out to the side; the foot rested on the ground.

The legs are draped in a large himation, the upper edge of which is gathered in a heavy roll passing across the hips, with one end hanging down on the left side. The pose of the legs produces a series of deep folds running obliquely downward from left to right.

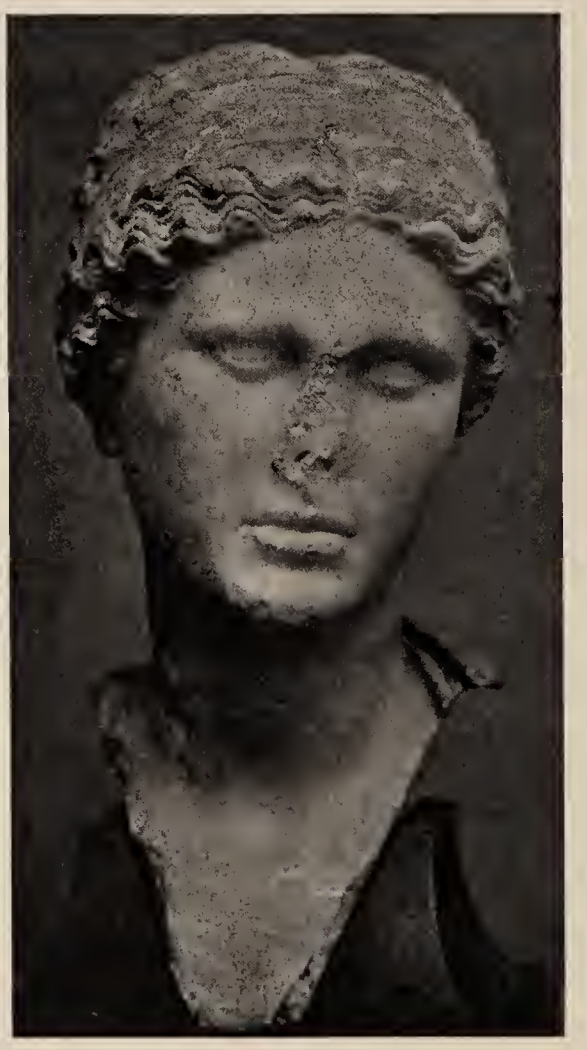
A pattern composed of double lines, now largely obliterated, is lightly chiselled on the surface. The bands run vertically and horizontally, forming squares with sides 7 to 10 cm. long. Similar lines appear often on the drapery of Greek statues from the middle of the fourth century B.C. down to the Augustan age. In some cases, as, for example, on the so-called Maussollos from the Mausoleum at Halikarnassos, and the statue of a philosopher in the Capitoline Museum (Stanza del Gladiatore m. 8), they represent creases formed by folding the garment. In others (e. g. an Attic grave relief of the fourth century, Conze, *Die attischen Grabreliefs*, no. 320, pl. LXXVIII; four Hellenistic draped statues published in Arndt-Amelung, *Einzelaufnahmen*, nos. 688, 724, 736, 755; the figures on the Gigantomachy frieze from Pergamon; the bronze portrait statue of a boy of the Julio-Claudian family in the Metropolitan Museum, New York, Richter, *Catalogue of Greek, Roman, and Etruscan Bronzes*, no. 333) the lines seem intended to represent plastically a pattern in the cloth. And this explanation is to be preferred in the present instance.

Such a rendering of patterns on drapery is especially characteristic of Hellenistic sculpture. The practice of building up a marble statue in several pieces also did not become common until after the fourth century B.C. (cf. nos. 45, 46; Arndt, in text to Brunn-Bruckmann, *Denkmäler*, pl. 550; Dickins, *B. S. A.* XIII, p. 384). And the drapery, while effectively composed and skilfully executed, is treated in a hard, sharp style such as would not be expected in a fourth century work. The fragment is therefore to be dated in the Hellenistic period, though the type may have originated in the second half of the fourth century.

54. Female Head

Greek marble. Height, 0.365 m.; length of face, 0.15 m.
Made for insertion. The contact surfaces at the sides and back of the bust are roughly tooled. The nose is missing; the knot of hair at the back has been broken off, and refastened. Two drill holes in the fillet at the back suggest that its ends were added separately. The face and neck have been cleaned.
Probably from Greece.
Gift of Edward P. Warren in memory of Samuel D. Warren, 1910.
Inv. 10.80.

The head was worked separately for insertion in a draped statue; a part of the himation shows on the left shoulder and behind, and traces of



the chiton are visible along the edges of the bust. The head is inclined and turned slightly to the left.

The hair is bound by a broad fillet, and done up into a simple knot at the back. In front, below the fillet, it is carried in wavy locks from a central parting to the sides, covering the tips of the ears. The details of these locks are sharply carved, whereas the surface of the hair above the fillet

is executed in a sketchy manner. The forehead and cheeks are broad and rather flat with abrupt transitions to the sides. The small eyes are not set deeply, and the lids are only slightly accentuated. Depressions run from the wings of the nose to the corners of the lips, which are full, especially the lower one. The mouth is closed — an unusual feature in Greek female heads. The chin is rather prominent. The head is gracefully poised on the slender neck, round which two creases are faintly indicated.

While not a portrait, the head has a certain individual character. It apparently represents a mortal rather than a goddess, and may have belonged to a statue over a grave. The distant gaze and the slight tinge of melancholy in the expression tell in favor of this supposition.

The head is of Greek workmanship, and perhaps to be assigned to the end of the fourth century B.C.

55. Head of Homer

Fine-grained marble. Height, 0.41 m.; length of face, 0.21 m.

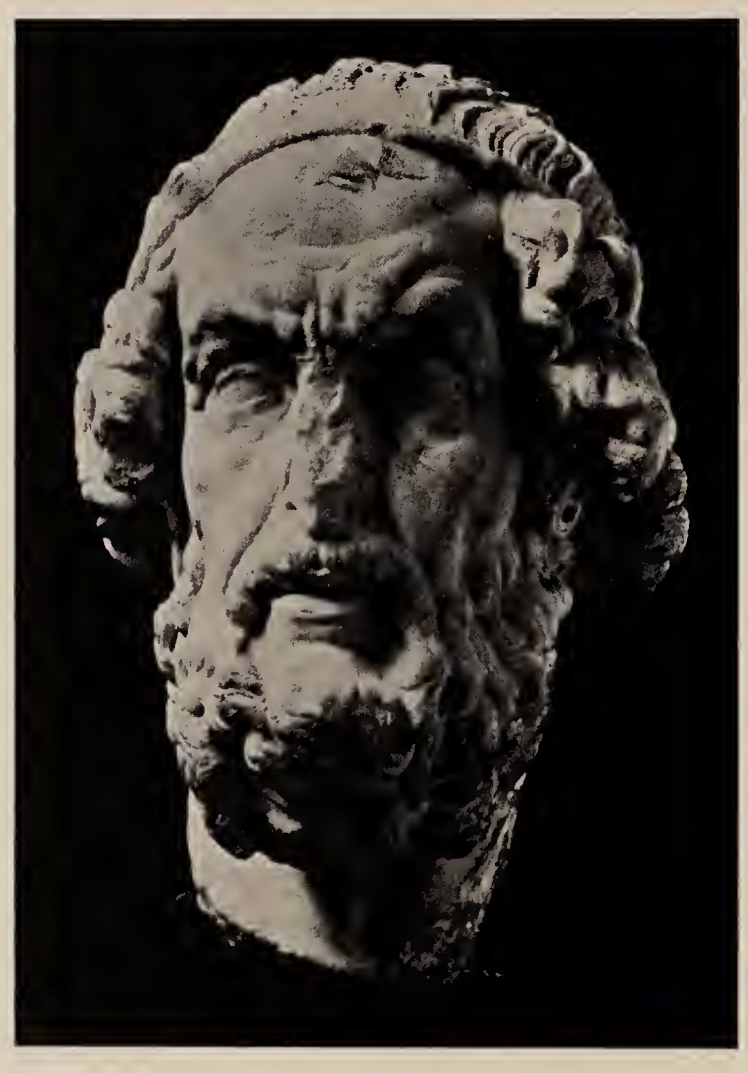
The base of the neck is worked for insertion. Missing, most of the nose, and a fragment from the right side of the neck. There is a scar above the right eyebrow. Otherwise the preservation of the surface is perfect.

Henry L. Pierce Fund, 1904.

Inv. 04.13. *Ann. Rep.* 1904, p. 56, no. 7. *M. F. A. Bulletin* III, 1905, p. 3. Burlington Fine Arts Club, *Exhibition of Ancient Greek Art*, 1903, Catalogue, p. 26, no. 39. Hekler, *Greek and Roman Portraits*, pl. 118a. Chase, *Greek and Roman Sculpture*, p. 132, fig. 164.

The head is of heroic size, and was made to be set into a statue or a herm. The neck is bent forward, and the head is turned a little to its right. It is encircled by a narrow, round fillet, such as appears on the portraits of numerous famed men of antiquity (e. g., the statues of Anakreon and Sophocles, and the head, no. 77). Below the fillet thick locks of hair fall on the nape of the neck, and large clusters of curls in front of the ears. In contrast, the part enclosed by the fillet is carved in simple, wavy strands lying rather flat, and the front of the skull is nearly bald; thin locks are brushed forward from the crown, and there is a small tuft of hair above the middle of the forehead. The beard is composed, like the locks surrounding the face, of thick irregular curls, their interstices being deeply hollowed out with a skilful use of the drill. The lines and furrows in the forehead and in the sunken cheeks, the emaciated upper lip hardly concealed by the thin moustache, the sinews showing through the wrinkled

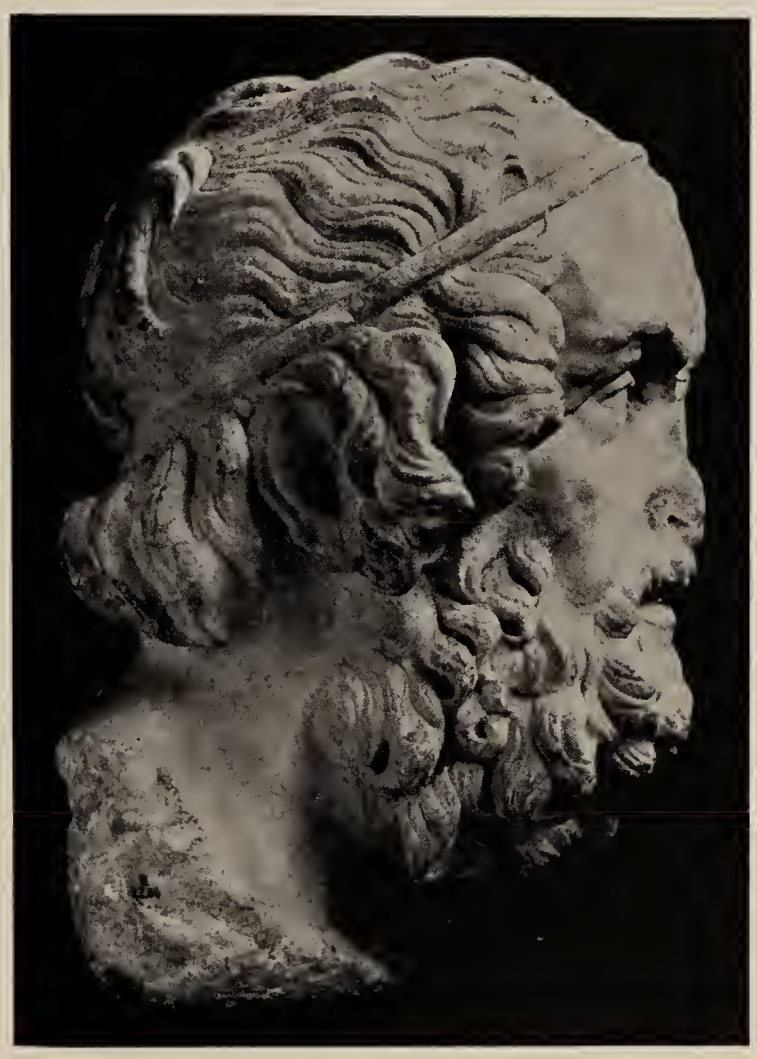
skin of the neck are carved with the utmost realism, going farther in this respect than most of other examples of the type. An unmistakable, though not exaggerated, effect of blindness is produced by the lifting of the eyebrows and the consequent strained look of the eyes, by the wasting of the flesh in the eye-sockets, and by the small openings left between the thin



lids. Yet the head, in spite of all these naturalistic details, gives no impression of senility, but rather of great intellectual force, nobility, and mildness.

Two distinct types of Homer have been identified among the remains of Greek portrait sculpture. The first is best represented by a head in Munich (*Beschreibung der Glyptothek*,[2] no. 275) in which blindness is indicated by the closed eyelids. This type goes back to the fifth century B.C. The second type, to which the present head belongs, exists in numerous replicas, which vary in the treatment of details, as well as in excellence of execution, but are all so nearly related as to show that they are derived from a common original of the Hellenistic period. The present example

resembles most closely the heads in the Louvre and in Schwerin (Hekler, *Greek and Roman Portraits*, pl. 117, and b). Of some seventeen replicas cited by Bernoulli, *Griechische Ikonographie* I, p. 8, at least five are in the form of herms; whether this head was similarly mounted, or whether it belonged to a statue remains uncertain. A famous bronze statue of Homer,



which stood in Constantinople in Roman times, has been described by two late writers, Christodorus and Cedrenus (the passages are quoted by Bernoulli). The description of the former, though florid and rhetorical, corresponds in so many details with this head as to suggest that the statue was closely related in type. It is not clear whether the figure was standing or seated, though the latter supposition is more probable; his hands were propped on a staff.

The head has nothing of the mechanical quality of a Graeco-Roman copy. It is to be ascribed to a Hellenistic sculptor, who, while conforming closely to an already existing type, has treated it in a fresh and individual style.

56. Portrait Head of a Girl

Bronze. Height, 0.255 m.; length of face, 0.15 m.

Cast hollow; the shell varies from 1.5 to 2.5 cm. in thickness. Broken from a statue at the junction with the neck. The eyeballs, which were made separately, are missing. The chin is cracked, and the lower part of it has been broken off and refastened. The right side of the face and the front of the skull have been bent in, causing two breaks in the hair above the forehead. There

is also a dent in the forehead. The surface is corroded in places, and covered by a light green patina which appears to have been applied artificially in modern times.

Said to have been found at or near the site of Memphis in Egypt.

Catharine Page Perkins Collection, 1896.

Inv. 96.712. *Ann. Rep.* 1896, p. 26, no. 2. Chase, *Greek and Roman Sculpture,* p. 129, fig. 160.

Though modelled with extreme simplicity the features have a strongly individual character, showing that the head is a portrait. The face is long and narrow, the skull very high and rounded. In the profile view the long, straight nose nearly continues the sloping line of the forehead. It has a

drooping tip, and well-dilated nostrils. The upper lip is very short, the chin small and rounded. The forehead is low, and beautifully modelled, with a slight swelling of the frontal bone above the nose, and again at the temples. The eyes are not set deeply under the sharply defined brows; their opening is narrow, and the lids are not accentuated. The eyeballs, as

is usual in Greek and Roman bronze heads down to the second century A.D., were made of a different material, colored in imitation of nature. The lips are closed in a bow-shaped curve. The ears are simply, but carefully modelled.

The hair is arranged in an unusual fashion. Its irregular curling strands, which seem shorter at the back than the front, are confined by a fillet wound twice about the head in such a way as to reveal the very individual contour of the skull. In front, on either side of the central parting, two

thick masses of locks are drawn back over the fillet, and held by having their ends tucked under it.

Dr. Robinson, in the *Annual Report*, has proposed to identify the head as a portrait of Arsinoë II, daughter of Ptolemy I, and queen of Ptolemy Philadelphus. "Not only is the nose on the coins strikingly like this, but the profile shows the same low, pretty forehead, short upper lip, and small rounded chin. . . . The coins represent a considerably older woman, as would be natural, since Arsinoë must have been about thirty-seven years old when she became the wife of Ptolemy Philadelphus. If, therefore, our head is a portrait of her, it must have been made before, or at the time of, her first marriage to Lysimachus, King of Thrace, which occurred when she was about seventeen." The provenance of the head lends probability to the theory that it may represent a member of the Ptolemaic family; and among the princesses portrayed on the coins Arsinoë II is the most likely candidate. A date early in the Hellenistic period is also suggested by the style. But the identification remains doubtful.

57. Head of Ptolemy IV, Philopator (221–204 B.C.)

Fully crystalline, white marble. Height, 0.275 m.; length of face, 0.15 m.
The end of the chin is broken off. The neck is preserved complete, the bottom being a worked surface slanting forward slightly. Three large holes are drilled in each cheek in a line from the ear to the chin, and two similar holes under the chin.
Bought with no. 58 in Alexandria from Mme. Vve. Stamati Vinga, who did not vouch for the reliability of the report that the two heads were found near Khadra, the ancient Eleusis.
Henry L. Pierce Fund, 1901.
Inv. 01.8208. *Ann. Rep.* 1901, p. 36. Dutilh, *Journ. intern. d'arch. num.* III, 1900, pp. 313–316, pls. 15, 16.

The head was probably set in a statue. It is inclined and turned slightly to its left. The youthful face is broad and full in the upper part, but narrows down to a small, pointed chin. The eyes are widely opened, the eyeballs very prominent. The nose is small and retroussé. The mouth also is very small, with soft, full lips. In profile the head is distinguished by the perpendicular line of the forehead, the pronounced angle which the nose makes with it, the large ears, the turning down of the corners of the lips, and the heaviness of the flesh under the chin.

The royal diadem appears, carved in the marble, around the back of the head. Its continuation in front of the ears was left to be added in stucco.

Locks of hair are carved below the diadem at the back, and in places on the top of the head similar locks appear, though more sketchily rendered. Most of the surface here, however, is only blocked out, and a broad band, slightly sunk and roughly tooled, extends across the head from behind the ears. Some of the locks over the forehead are faintly indicated, but interrupted by a similar depressed and roughened surface on either side. These peculiarities show that the head, like its companion piece, no. 58, and many

other marble heads of Hellenistic date found in Egypt, was pieced out with stucco. The eight holes in the lower part of the face can only have been for the purpose of attaching a beard. The careful finish of the surface here shows that the beard was either a later addition, or, as Dutilh has suggested, that it was intended to be removable, and to be used only on special occasions.

The royal diadem and the Egyptian origin of this and the following head, which are evidently a pair, make it fairly certain that they represent one of the Ptolemies and his wife. And a comparison with the coin portraits of the Ptolemaic dynasty leaves no doubt as to the correctness of the identification proposed by Dutilh and accepted by Svoronos. The

resemblance between the profile view of this head and that on the coins of Ptolemy IV is striking, allowance being made for the fact that the coins show him at a somewhat later period when his features had become heavier. The character of the head is also quite in accordance with what is known of this degenerate king. And the resemblance of the companion piece to the coin portraits of Arsinoë furnishes additional confirmation.

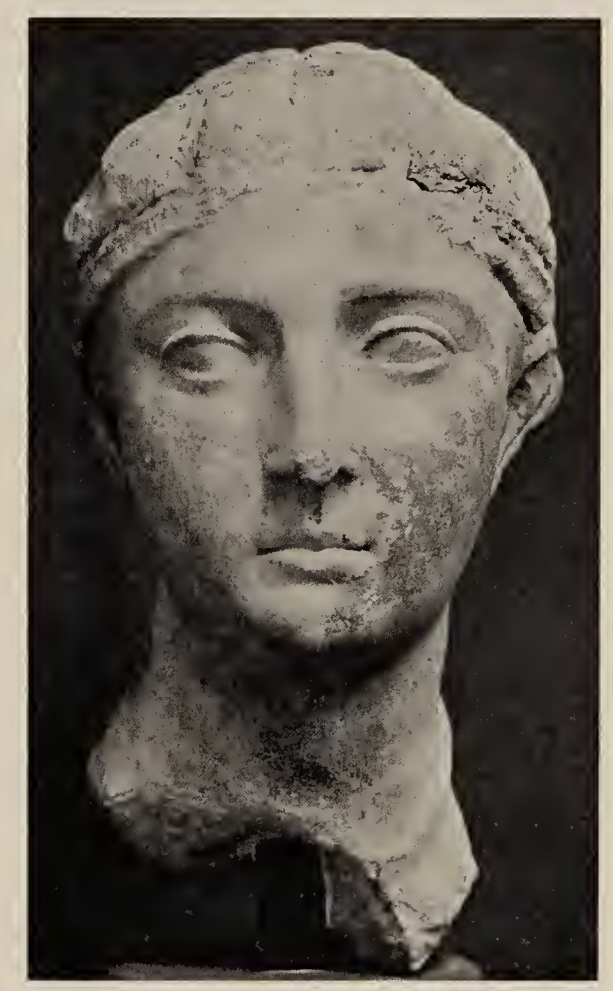
On the portraits of Ptolemy IV see Hauser, *Jahreshefte*, VIII, 1905, pp. 83 ff., Blum, *B. C. H.* XXXIX, 1915, pp. 17–22; on his character, Mahaffy, *A History of Egypt under the Ptolemaic Dynasty*, p. 114. On the combination of stucco with marble in Alexandrian sculpture, cf. Hauser, *Berl. phil. Wochenschr.* 1905, p. 70; Rubensohn, *Arch. Anz.* XXI, 1906, p. 134; Amelung, *Ausonia*, III, 1909, pp. 115 ff.; Sieveking, in the text to Brunn-Bruckmann, *Denkmäler*, pl. 605; Dickins, *Hellenistic Sculpture*, p. 22. A head in Alexandria, identified as Ptolemy III by Breccia, *Alexandrea ad Ægyptum*, p. 181, fig. 87, is closely related in style and technique.

58. Head of Arsinoë III

Fully crystalline, white marble. Height, 0.35 m.; length of face, 0.155 m.
The piece includes the neck and a part of the bust, which is broken on the right side. The bottom surface is a roughly worked plane with a steep slope downward towards the front. The back of the skull is lacking, the surface being flat, and roughly tooled. The tip of the nose and both ears are slightly injured. The ears are pierced for earrings. In the top of the head is a drill hole, probably for the attachment of a diadem.
Bought with no. 57 in Alexandria.
Henry L. Pierce Fund, 1901.
Inv. 01.8207. *Ann. Rep.* 1901, p. 36. Dutilh, *Journ. intern. d'arch. num.* III, 1900, pp. 313–315, pls. 15, 16.

The head is inclined and turned slightly to the right. The face shows a family resemblance to that of her brother and husband, Ptolemy IV (no. 57), but it is of a more oval shape, the features are more refined, and the expression more intelligent. The eyes are less widely opened, the nose is longer and slightly aquiline, the mouth larger and less weak. The person represented appears older than Philopator, whereas Arsinoë was several years his junior. But the close resemblance to her portrait on coins, and the fact that the two heads are a pair leave no doubt as to the identification.

The head shows the same technical peculiarities as no. 57. The back of the skull was added in stucco, and the hair over the forehead was also executed in this material, the surface here being only blocked out. The rudely carved band immediately above the forehead is not the diadem



(this was placed higher up and secured by a dowel in the top of the head), but was covered by the plaster headdress. The drapery around the neck was also finished in stucco.

59. Small Head of a Barbarian

Greek marble. Height, 0.152 m.; length of face, 0.078 m.

The working of the lower surface at the back shows that the head is from a bust, not a statuette. The nose and the front and sides of the bust are broken off; otherwise in excellent preservation.

From Rome.

Henry L. Pierce Fund, 1900.

Inv. 00.309. *Ann. Rep.* 1900, p. 28, no. 6.

This is a realistic portrait of a man evidently not of Greek or Roman race. He is clean shaven except for thin whiskers indicated plainly on the

left cheek and more faintly on the right. His thick, straight hair is brushed forward from the crown to the forehead, where the interstices between the ends of the locks are hollowed out with the drill. His face is broad, but lean, with prominent cheek-bones, firmly closed mouth, and pointed chin. The eyes are narrow, the pupil being indicated by a small hole drilled just

below the upper lid, the iris perhaps by an incised line, though the traces are uncertain. There are two vertical creases between the brows, and two fainter, horizontal creases above them.

Later Hellenistic period.

60. Statue of a Woman

Fine-grained, Italian marble. Height, 1.15 m.

Missing, the head and neck, the right forearm, the left shoulder with a portion of the back, the whole of the left arm, the feet with parts of the legs, a piece of the end of the himation and the folds of the chiton hanging from the left hand. A break runs diagonally across the legs at the level of the knees. The front surface is corroded. The head and neck, and the right forearm were originally worked separately. The missing parts have at some time been restored, as is shown by numerous holes in the broken surfaces, some with iron pins in them.

Formerly in private possession at Beaune in the south of France. Said to have been acquired by an ancestor of the former owner in 1858 at Naples, where it belonged to the private collection of the king, or a member of the royal family.
Francis Bartlett Fund, 1923.
Inv. 23.1.

This is an example of a type of statue created in Ionia in the first half of the sixth century B.C., and best known from the series of statues of

Maidens found among the pre-Persian remains on the Athenian Acropolis. The figure, garbed in Ionic chiton and himation, stands in a rigid, frontal pose, with the left leg slightly advanced. Her right arm was bent at the elbow, and the hand held a flower or a fruit. With her left hand she grasped part of the skirt of the chiton in such a way that the material was

drawn tightly across the legs, and hung in vertical folds at her left side. The short himation covers the right shoulder and upper arm. Its border passes diagonally across the breast; its ends hang in a series of vertical folds below the right arm to the level of the knees. Her long hair falls in a rectangular mass on her back, and in three separate locks upon her breast on either side of her head.

While the archaic type is faithfully reproduced and the schematic folds of drapery skilfully executed, there are several indications that the statue is a copy executed in the Graeco-Roman period. The marble is Italian. The support at the back of the legs, in the form of a gnarled tree-trunk, is unknown in the archaic examples of the type, but is very similar to the supports found in countless Roman copies of Greek statues. The vertical folds of the himation are hollowed out with a drill, instead of being cut with a saw. The details of the mass of hair at the back are not elaborately carved as in archaic statues, but rendered merely by wavy lines lightly incised on the surface.

Copies of this type are comparatively rare, and usually of inferior workmanship. The closest parallel to the present example is furnished by a statue in the Conservatori Museum at Rome (Ghirardini, *Bullettino Comunale,* IX, 1881, pl. v, pp. 106 ff.). This has been erroneously held to be an archaic original (by Ghirardini, *l. c.*, and Amelung, in Helbig, *Führer,*[3] I, p. 558, no. 975); Studniczka, *Röm. Mitt.* III, 1888, p. 277, and Dickins, *Hellenistic Sculpture,* p. 79, rightly regard it as a copy.

61. Head of Artemis

Greek marble. Height, 0.36 m.; length of face, 0.169 m.

Worked for insertion in a statue; the base of the neck is rounded and roughly tooled. Missing, the eyeballs, the tip of the nose, part of the left ear (which was made separately and cemented on), and the end of the cue. There are small breaks in the lower lip, the chin, the right ear, and the edge of the diadem. The surface is slightly corroded, with traces of incrustation which has been removed by means of acid.

From Italy.

Henry L. Pierce Fund, 1899.

Inv. 99.338. *Ann. Rep.* 1899, p. 21, no. 1. Von Mach, *Greek and Roman Sculpture,* pl. 445. Chase, *Greek and Roman Sculpture,* p. 150, fig. 179.

The head is strained forward slightly with an air of alertness, suggesting that the figure may have been represented in a walking attitude, like the

well-known statue of Artemis from Pompeii (Brunn-Bruckmann, *Denkmäler*, pl. 356). She wears a narrow diadem, decorated on the front and sides with a row of flowers carved in relief. The identification as Artemis is supported by this flowery diadem, the girlish type of the face, and the

resemblance in the pose to the head of the Pompeian statue. The hair is rendered in the schematic style of the archaic period. In front, below the diadem, it is treated as a thick mass coming down low at the sides, and ending abruptly in front of the ears. Its lower edge is deeply undercut. The surface is carved in small, parallel waves starting from a parting in the centre. The top of the head is smooth, with wavy lines, radiating from the crown, incised in it at intervals, and with very fine lines engraved be-

tween them. At the back the hair falls in a rigid mass standing out from the neck; its surface is treated like that on the crown. A portion of it is apparently pulled up under the diadem, and projects above it in the form

of a small roll; the strands are here separated by deeply drilled depressions which correspond with the incised lines coming from the crown.

The face is broad and full, and modelled in a simple, definite style. The arched eyebrows have rather sharp edges which are continued along the bridge of the nose. The eyes are widely opened, set too nearly in a plane with the brow, and have a slight inward slant. The lids are thin, with a prolongation at the inner angle for the lachrymal gland; the upper lid overlaps the lower at the outer angle. The eyeballs were made separately

of another material colored in imitation of nature. The narrow lips are slightly parted, and show no trace of the archaic smile. The ears are placed too high; they are pierced for earrings which were probably of bronze. The neck is long and large; the details of the throat are delicately modelled.

On general grounds of style the head is to be assigned to the close of the archaic period. It has been held to be an original of about 480 B.C. But certain details of technique suggest that it is a copy, executed in Graeco-Roman times, of an archaic bronze. The carving of the lips lacks the precision of archaic work; and the overlapping of the eyelids is not found in Greek originals before the middle of the fifth century. On a marble head of the archaic period the flowers of the diadem would probably have been painted, instead of being carved in relief. Still another argument is furnished by the traces of the drill used in the working of the ears and parts of the hair. But with these exceptions, all the details of the bronze original are very accurately reproduced; and the head has an animation and a freshness of style which distinguish it from the mass of Roman copies.

No replicas or even close parallels can be cited. The face of the Pompeian Artemis is of quite a different type; and the same is true of an unpublished head in the Conservatori Museum, which also has a flowered diadem, hollowed eye-sockets, and a similar arrangement of the hair over the forehead.

62. Head of a Goddess

Fine-grained marble. Height, 0.44 m.; length of face, 0.223 m.

Worked for insertion; the bottom surface slopes downward from back to front. The base of the neck is broken along the front and left side; the tip of the nose and the ends of some of the curls are missing. The eyes and the chin are slightly injured, and the surface of the left side of the face and the upper lip is corroded.

From Rome.

Purchased from the James Fund, and with a contribution from Mrs. W. Scott Fitz, 1916.

Inv. 16.62. *Ann. Rep.* 1916, p. 96. *M.F.A. Bulletin* XIV, 1916, p. 28. Chase, *Greek and Roman Sculpture*, p. 38, fig. 39.

As is shown by the replica in the Conservatori Museum at Rome, the statue to which this head belonged was a standing figure of a goddess, of heroic size, heavily draped in chiton and himation. The figure stood with the weight chiefly on the left leg, and with the head turned slightly

to the left. The treatment of the hair shows that the original was of bronze. Thick, wavy tresses are carried from a central parting to the sides of the head. They come down low on the forehead, and terminate

in spiral curls, which frame the face and extend as far as the shoulders. The forehead is broad and flat; the brows are rendered as sharp lines which are continued down the bridge of the nose. The eyes are large, set too nearly in a plane with the brows, and with lids strongly accentuated. The cheeks are full and round, and the chin is very heavy. The closed mouth, slightly depressed at the corners and with a prominent under-lip, enhances the severity of the expression.

The work is a Graeco-Roman copy, executed probably in the first or second century A.D., of a Greek original to be dated about 460 B.C., and to be ascribed to the Attic School. This is proved by the high, rounded con-

tour of the skull and the heavy proportions of the lower part of the face. In his publication of the Conservatori replica, *Bullettino Comunale* XXIII, 1904, pp. 299 ff., pls. VIII, IX, Mariani suggests that the sculptor may have been Kalamis. Certain features suggest that it may have been an early work of Pheidias. The closest parallel to the hair treatment is furnished by the head of Demeter on the Eleusinian relief, which is held to be of Pheidian style. The wavy strands along the forehead recall the heavy, snaky tresses

seen on numerous Pheidian female heads. The full cheeks and rounded jaw are another Pheidian characteristic, illustrated by various heads of Athena which have been connected with him.

A headless statue found in the American excavations at Corinth, *A. J. A.* VI, 1902, p. 430, pl. XV, is noted by Mariani as a copy of the same original. He also publishes a replica of the head in the Ducal Palace at Venice, *l. c.*, pls. XI, XII.

63. Head of a Youth

Fine-grained, Greek marble. Height, 0.37 m.; length of face, 0.185 m.

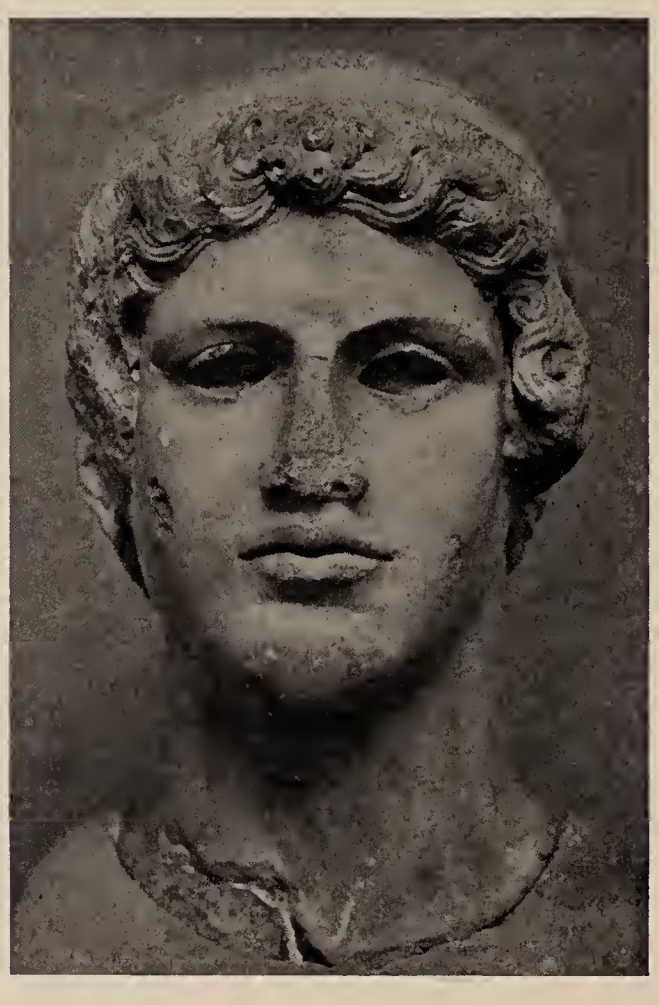
Missing, the bridge of the nose, the cluster of curls in front of the right ear, and the eyeballs which were made separately. The right cheek and the hair on the left side are slightly injured. The base of the neck has a rounded, roughly tooled surface.

Bought in Rome.

Francis Bartlett Collection, 1903.

Inv. 03.754. *Ann. Rep.* 1903, p. 58, no. 12. Chase, *Greek and Roman Sculpture*, p. 151, fig. 181.

The head is of a heavy, athletic type, set upon a muscular neck. It was made for insertion in a statue or a herm — more probably the latter since the back of the neck has a flat surface. The head is turned slightly to the left. The hair is worn neither long nor short, but in an unusual transitional style. It is confined by a flat fillet, and, below this, by a thin hoop. Above



the latter, the surface is carved in a system of fine, wavy strands radiating from the crown. Below the hoop it is arranged in rather long, wavy locks. Those above the centre of the forehead are gathered up into a bunch of small, tight curls; thick clusters of locks hang down in front of the ears; behind them the locks are drawn to the nape of the neck, and are tied together. The face is square, with a short upper lip, and a very long and massive chin. The forehead has a horizontal depression, and swells out strongly below it. The eyes were inserted. The full, curling lips are slightly parted. The ears appear to be swollen; but it is not certain whether this is due to intention or to the careless technique of the artist.

The head is apparently a Graeco-Roman copy of a Greek bronze of about 460 B.C., of which no other replica has as yet been noted. The hair

on the crown is carved in the style of bronze works of the transitional period, and the locks over the forehead show some resemblance to those of the Cassel Apollo. But the modelling of the features is so clumsy that the work cannot be regarded as giving an adequate idea of the forms of the original. Its inferiority as a copy may be appreciated by comparing it with the head of Artemis, no. 53.

64. Statuette of Herakles

Fine-grained marble. Height, 0.57 m.

Missing, the tip of the nose, the left forearm and hand (which were at some time refastened), and a corner of the plinth. When found the whole surface was covered with a hard incrustation, which has been removed from the front by means of acid.

Said to have been found in Rome, between the Aventine and the Tiber.

Francis Bartlett Fund, 1914.

Inv. 14.733. *Ann. Rep.* 1914, p. 94. *M. F. A. Bulletin*, XII, 1914, p. 44. Burlington Fine Arts Club, *Exhibition of Ancient Art*, 1903, *Catalogue*, no. 12, pl. XII. Brunn-Bruckmann-Arndt, *Denkmäler*, pls. 569, 570, with discussion by Arndt. Gardner, *Six Greek Sculptors*, p. 73, pl. XV. Cf. Furtwängler, *Meisterwerke*, p. 591, note 4; *Antike Gemmen* II, text to pl. XLIII, 35; Conze, *Arch. Anz.* XVIII, 1903, p. 144. Chase, *Greek and Roman Sculpture*, p. 39, fig. 41.

The nude figure of Herakles stands in the simple, almost rigid pose common to the athletic statues of the early fifth century. His weight is borne more by his left leg than his right, but the soles of both feet are planted firmly on the ground. His right hand rests on one end of his club, the other end of which is supported on a small elevation beside his foot. The lion's skin hangs over his extended left arm, and the hand held a bow, as is proved by reproductions of the figure on gems. His head is inclined to its left, and the gaze is directed downward. His body, though of a powerful, athletic build, is not heavy, as in later representations of Herakles; but the great strength of the hero is suggested by the massive neck and the swelling shoulder muscles. There is also a slight, but distinct indication of weariness in the droop of the head.

The execution is unusually detailed for a work in marble of such small dimensions. The muscles of the torso and the arms are clearly and accurately rendered; veins are even indicated on the abdomen, hands, and feet. The features are sharply defined, and the short, thick curls of the hair and beard are carved with the utmost elaboration. The ears show the swollen cartilage characteristic of boxers' ears (cf. the heads of Herakles, no. 74 and of Diomede, no. 67).

The statuette is a copy, executed in Graeco-Roman times, of a Greek bronze of the middle of the fifth century B.C. Its prototype was evidently famous in antiquity, judging from the number of existing reproductions,

and the theory that it may have been a work of Myron has been favorably received by several authorities.

The other reproductions, most of which have already been noted by Arndt, are as follows: an intaglio gem, Furtwängler, *Antike Gemmen*, pl. XLIII, 37 (rear view); another, *ibid.* pl. XLIII, 35 (profile view showing bow); a third in the possession of Dr. Arndt; a large number of Roman imperial medallions and coins (for list with references cf. Arndt, *l. c.*); a terra-cotta lamp in the British Museum; a terra-cotta head from Smyrna in

this Museum, here reproduced. A life-size marble head of inferior quality in the Glyptotek Ny Carlsberg, *Billedtavler*, Supplement, pl. IV, no. 251a, is also possibly derived from the same original.[1] It is noteworthy that, with this doubtful exception, all the reproductions are of small size, or on examples of the minor arts. The terra-cotta head is from a gilded statuette of the Hellenistic period, which must have corresponded very closely in dimensions with the marble figure. The suggestion has therefore been made[2] that the prototype was a statuette at the same scale, from which the terra-cotta may have been produced with the use of a mould. This theory would also explain the very detailed execution of the marble replica, which distinguishes it from most Graeco-Roman statuettes. These are generally reduced copies of life-size statues, reproducing only the general features of the original, and of little value for determining its style. Cf. the figure of an athlete with a strigil, no. 68.

The present statuette is assigned by Arndt to the Hadrianic or Antonine period, because of the twisted support connecting the club with the thigh, the profiled plinth, and the drill marks in the hair. The tree-trunk is an addition of the copyist, and the object at its base, which has some resemblance to running water, suggests that the figure was set up in a Roman sanctuary where Herakles was worshipped as the protector of a warm, medicinal spring.[3]

65. Small Male Torso

Fine-grained marble. Height, 0.25 m.
Missing, the head, neck, shoulders, and chest, the legs and the greater parts of both arms.
Acquired by the donor in Rome, in 1889.
Anonymous gift, 1892.
Inv. 92.2741. *Ann. Rep.* 1892, p. 17, no. 3.

The nude figure of a heavy, muscular type. It stood with the weight carried slightly more by the left leg than the right. The right arm hung at the side; the left was drawn back, and bent at the elbow. The treatment of the body is rather flat, but the muscles over the hips and the lower

[1] This has been suggested by Dr. F. Poulsen.
[2] By Mr. John Marshall.
[3] F. Hauser, quoted by Arndt, *l. c.*

outline of the abdomen are definitely indicated. The pubes is rendered schematically as three rows of pellets; the navel is an incised circle. In

the profile view the back is drawn in at the waist in an exaggerated manner, and the glutaei are very prominent.

The type suggests that the statuette may have represented Herakles.

It is an archaistic work of the Graeco-Roman period, reflecting the style of the second quarter of the fifth century B.C.

66. Head of Zeus Ammon

Fine-grained marble. Height, 0.27 m.

Missing, the greater parts of both horns, the ram's ears, which were made separately and fastened into round holes in the sides of the head, and the ends of the fillet. The left horn was once refastened, as is shown by dowel-holes in the break and in the side of the head. The tip of the nose, the right eyebrow and some of the locks of the beard are slightly chipped.

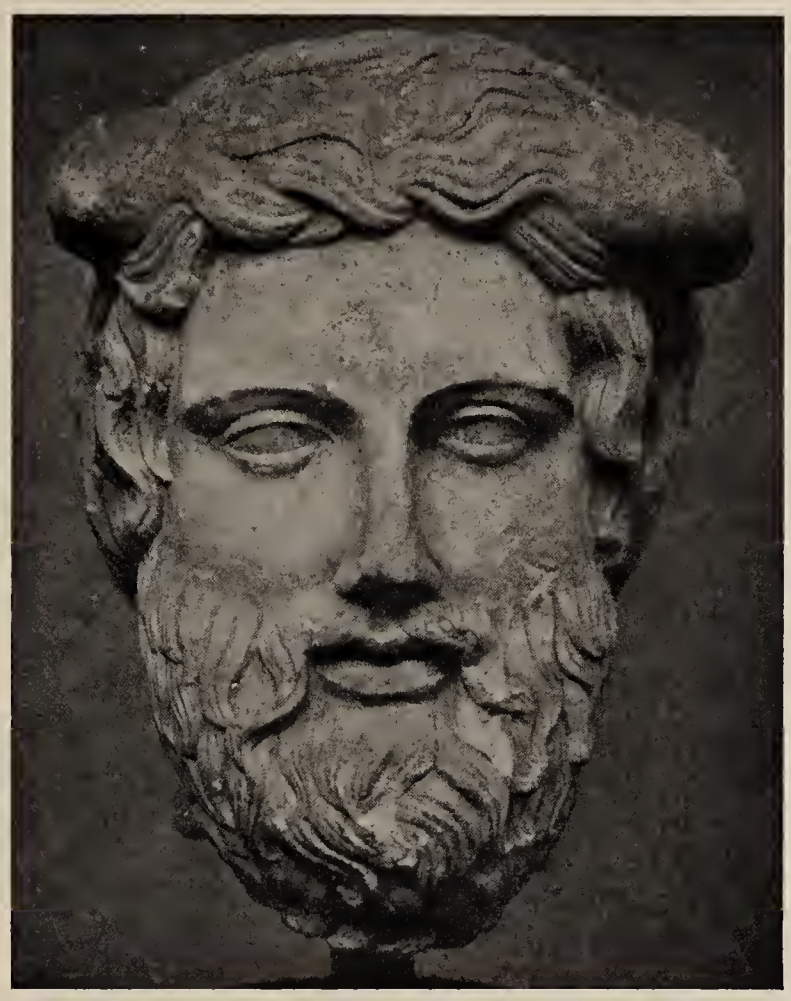
Bought in Rome; said to have come from Formiae.

Francis Bartlett Collection, 1903.

Inv. 03.755. *Ann. Rep.* 1903, p. 58, no. 10.

The head, judging from other replicas, has probably been broken from a herm. It is inclined slightly to its right. The type of the face is mild, without any suggestion of the animal nature which appears in some representations of Ammon. The outlines of the eyebrows and lids are sharply marked; the lips are parted. The ram's horns, springing from above the

temples, grew downward at the sides of the head, and were curled around the ears; these were made separately, evidently in the form of ram's ears.



A hoop, with a fillet wound about it and tied in a knot at the back, encircles the head. The thick locks of hair above the forehead have the appearance of being plaited. Heavy locks hang down the sides of the face. The surface of the hair on the top of the head, as well as that of the moustache and beard, is fairly smooth, with wavy locks carved in outline upon it.

The rendering of the eyes and the schematic arrangement of the hair show that the type goes back to the second half of the fifth century B.C. It has been suggested that the original may have stood at Cyrene where this hellenised form of an Egyptian divinity was especially worshipped. The work is a careful, but rather mechanical copy, executed in Roman times.

Other replicas of this type are in Worlitz (Arndt-Amelung, *Einzelaufnahmen*, 398, 399), in Berlin (*Beschreibung der antiken Skulpturen*, 9), and

in Stockholm. On the fifth century representations of Ammon in general, see Arndt in the text to *Einzelaufnahmen*, 398, Furtwängler, *Über Statuenkopien im Altertum*, I, p. 40, and the same, in *Beschreibung der Glyptothek*,[2] no. 225.

67. Head of Diomedes

Fine-grained marble. Height, 0.274 m.; length of face, 0.18 m.

Broken into four pieces; the joints filled with plaster. The chief injuries are on the left side between the eye and the ear, the lower lid of the right eye, part of the upper lid, the tip of the nose with the right nostril, the tip of the right ear and the end of the lobe of the left. These portions have all been restored in plaster. The hair above the forehead is somewhat corroded. Otherwise the surface is in excellent condition.

Said to have been acquired in Italy. Formerly in the Cavendish-Bentinck and Newton-Robinson Collections.

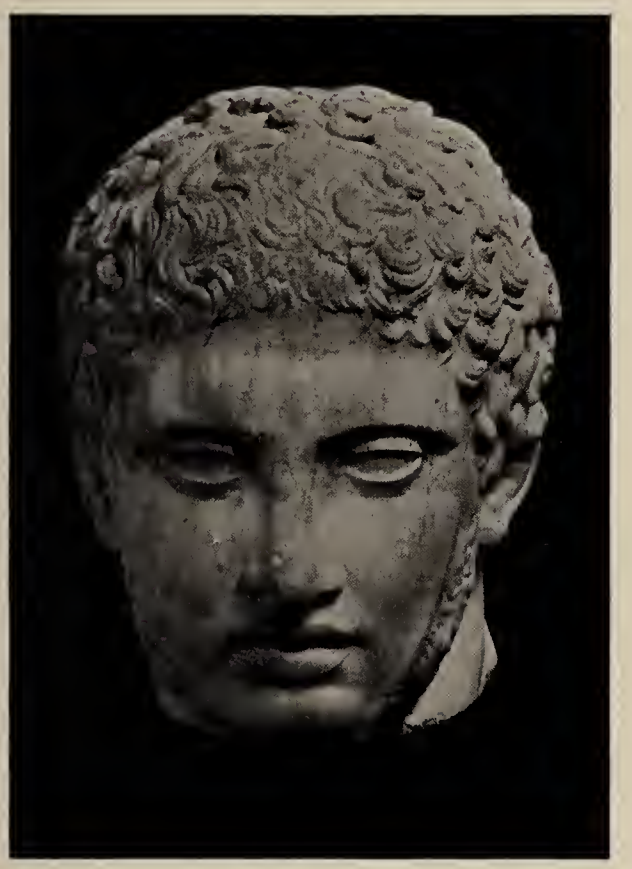
Francis Bartlett Collection, 1903.

Inv. 03.745. *Ann. Rep.* 1903, p. 56, no. 3. Brunn-Bruckmann-Arndt, *Denkmäler*, 543. Chase, *Greek and Roman Sculpture*, p. 67, fig. 73.

The head is from a statue representing Diomedes carrying off the Palladion from Troy. As is shown by a more complete replica in Munich, the hero stood in the Polycleitan pose with his left leg drawn back, holding his sword in his right hand and the image in his left; his head was turned sharply to the left, as if he had become aware of a sudden danger. According to the story Odysseus, his comrade in the adventure, made a stealthy attempt to wrest the prize from him, but desisted on being discovered. The original was a bronze statue of the fifth century, set up probably at Argos, since it is reproduced on a Roman coin issued there. Its fame in antiquity is attested by the existence of several other replicas, including a representation on an Attic vase of about 400 B.C. It has been ascribed by Furtwängler on convincing grounds to Kresilas of Crete, a contemporary of Polykleitos and Pheidias, who is known to have been active both at Athens and Argos. Cf. Furtwängler, *Masterpieces of Greek Sculpture*, pp. 146 ff.

The head has been justly called "a masterpiece of characterisation within the boundaries of the ideal style of the fifth century." The skull is of a square shape, and is covered by a thick mass of short, crisp curls. The outline of the face is a long oval. The brows are level, the eyes long and narrow, with drooping and very salient upper lids; the nose has a narrow, rounded ridge and delicate nostrils; the lips are slightly parted, showing

the upper row of teeth, and the lower lip is very full; a short beard fringes the cheeks and chin; the ears are swollen like those of boxers. The influence of Polykleitos, illustrated in the body by the attitude and by the prominent rendering of the principal muscles of the torso, appears also in the flat outline of the skull. But the modelling of the features gives the face an individual character which is foreign to the works of the Argive



master (cf. the head of Hermes, no. 60). Several details of style, notably the treatment of the eyes and hair, serve to connect the head closely with the portrait of Perikles by Kresilas.

This is the best extant replica of the head, reproducing faithfully the characteristics of the bronze original. On the statue in Munich cf. Furtwängler-Wolters, *Beschreibung der Glyptothek*,[2] no. 304. An inferior copy is in the Louvre (Furtwängler, *Masterpieces*, p. 146 and note 5). A good replica of the head, known only through a cast in the Dresden Museum, is published by Furtwängler, *ibid.* fig. 62. Another is in the Antiquarium in Rome (Helbig, *Führer*,[3] I, no. 1027; Arndt-Amelung, *Einzelaufnahmen*, nos. 809, 810). A very bad replica is in the Prado, Madrid (*Einzelaufnahmen*, nos. 1659–62). The body of a statue of Hadrian, in the Musée Alaoni, Algeria, is in the type of Diomedes (*Rev. Arch.* 1902, II, p. 395, pl.

XV; *Catalogue des musées de l'Algérie, Musée Alaoni*, no. 932, pl. XXVI). Finally, the Glyptothek in Munich possesses a left hand, thought to be from a replica of the statue (*Beschreibung*,[3] no. 304 a). In *Röm. Mitt.* XVI, 1901, pp. 33 ff. Pfuhl argues that the statue was part of a group, and identifies a head in the Museo delle Terme in Rome as a replica of the head of Odysseus. This theory is rejected by Amelung, in Helbig, *Führer*,[3] II, no. 1393.

68. Head of Hermes

Greek island marble. Height, 0.27 m.; length of face, 0.185 m.

Missing, the lower half of the nose. The upper part of the skull, which was covered by the petasos, is omitted. The top surface is slightly rounded, and roughly tooled, except for a contact band around the edge. A large iron dowel in the crown by which the petasos was secured, has recently been removed. There are faint traces of black paint indicating the pupils of the eyes and the outlines of the irises.

Found in the neighborhood of Capua.

Henry L. Pierce Fund, 1898.

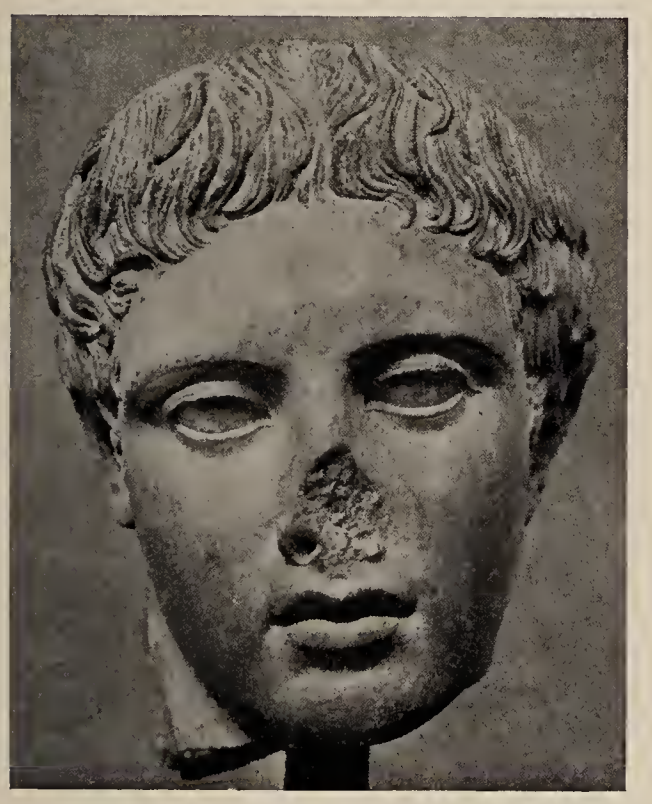
Inv. 98.641. *Ann. Rep.* 1898, p. 20, no. 1. Mahler, *Polyklet*, p. 27, no. 34. Sieveking, *Jahrbuch*, XXIV, 1909, pp. 1–7, pls. I, II. Reinach, *Gazette des beaux arts*, March, 1911, p. 251. Caskey, *A.J.A.* XV, 1911, p. 215, pl. VI. Anti, *Monumenti Antichi*, XXVI, 1920, p. 568, fig. 29. Chase, *Greek and Roman Sculpture*, p. 62, fig. 65.

The head is from a statue of Hermes, as is proved by other replicas of the same original which have the well-known attributes of that divinity; the omission of the upper part of the skull and the working of the top surface are also best accounted for by the theory that it was covered by the petasos, or pointed cap, of Hermes. The remains of the neck show that the head was inclined slightly forward and toward the right shoulder.

The face is of the square shape characteristic of the works of Polykleitos, with a broad, low forehead and a broad jaw narrowing down to a delicate chin. The hair forms a thick mass over the front of the skull, with irregular, wavy locks sharply incised upon it. The forehead shows unusually detailed modelling, the prominence of the glabella being especially noteworthy. The line of the brows is sharp, and just below the ridge there is an incised line, as if to mark the lower limits of the hair. The upper eyelids droop somewhat, and the lower lids are marked off from the cheeks by a crease. The eyeballs are flat. An incised line running along each eyelid near the rim is apparently a detail taken over from the technique of the

bronze original in which the lashes were inserted separately. The slightly parted lips are soft and full.

The type of the face and the working of the hair are unmistakably Polykleitan, and the head was formerly included among the replicas of the Doryphoros. But, as Sieveking has pointed out, the attitude was different. In consequence of the downward gaze the eyes are less widely opened, resembling rather those of the Diadoumenos. The hair is also to be assigned to a transitional stage between the Doryphoros and the later



statue. In its general design and in the carving of the strands it closely resembles that of the former. But it stands out more from the skull, and the separate locks are more plastically rendered, thus showing an advance toward the still freer treatment on the Diadoumenos.

The modelling, especially of the forehead and the lips, is so much more detailed than in most copies of Polykleitan heads that the work has been explained by one authority as a free version by a late Greek sculptor. But this view has been rightly rejected by Robinson, in the *Annual Report*, and by Sieveking, *l. c.*, who regard the head as a remarkably close and reliable copy, reproducing in the marble many of the technical details of the bronze prototype. Convincing proof that it is a copy of a well-known Polykleitan statue is, moreover, afforded by the following series of replicas: the Hermes

Boboli in Florence (Arndt-Amelung, *Einzelaufnahmen*, 103–105); a head of Hermes in Petrograd (*Hermitage*, no. 179); a head in Museo Torlonia, no. 475; perhaps also a head in Palazzo Riccardi, Florence (*Einzelaufnahmen*, 300). The first two of these are characterised as Hermes by wings growing out of the top of the head. The petasos, which was worn by the present head, is like them an attribute added by the Graeco-Roman copyist. The best idea of the appearance of the original statue as a whole is given, according to Sieveking, by the bronze statuette from Annecy, in the Petit Palais, Paris (Sieveking, *l. c.* fig. 2).

69. Nude Male Torso

Pentelic marble, of inferior quality. Height, 1.20 m.

Missing, the head, the right arm just below the shoulder, the left arm from the elbow, the right leg from the middle of the thigh, the left leg from above the knee, and the support, the attachment for which projects from the back of the right thigh. The surface is worn in places.

Bought in Rome; said to have come from Venice.

Henry L. Pierce Fund, 1901.

Inv. 01.8190. *Ann. Rep.* 1901, p, 35. Chase, *Greek and Roman Sculpture*, p. 63, fig. 66.

The figure stood with the weight on the right leg, the left being swung out somewhat to the side. The head was turned to its left, and the left arm was bent at the elbow.

A Graeco-Roman work of average merit, in the style of Polykleitos. It has not been identified as a replica of any of his known statues.

70. Statue of Hermes

Fine-grained marble. Height, 0.72 m.

Missing, the top of the head, the arms from the elbows, the left leg from the hip, the right from the upper part of the thigh. A dowel-hole is in the break in the right arm. On the right thigh is a fragment of the support which connected the arm with the body. The top of the head is a carefully smoothed surface, showing that the missing part was made separately, and cemented on. The wings above the temples are broken off. The front of the body is partly covered by

a hard, calcareous deposit. This has been removed from the face, neck and parts of the chest by means of acid, which has corroded and discolored portions of the surface.

From the neighborhood of Capua.

Catharine Page Perkins Collection, 1895.

Inv. 95.67. *Ann. Rep.* 1895, p. 19, no. 1. Mahler, *Polyklet*, p. 138, fig. 44. Reinach, *Répertoire* II, p. 488, 3. Farnell, *Cults of the Greek States*, V, p. 54, pl. xxiv. Chase, *Greek and Roman Sculpture*, p. 148, fig. 176.

The nude figure, represented somewhat under life-size, stood with the weight on the right leg; the left knee was slightly advanced and bent, and the foot was probably drawn back in the Polykleitan pose. The head is

inclined forward and to the right. The right shoulder is lowered, and the right arm hung close to the body, as is shown by the puntello on the hip. The left arm was drawn back, and bent at the elbow.

The torso is of a massive, athletic type, with the pectoral muscles and those above the hips strongly accentuated, as in the works of Polykleitos. The head is too small for the body, and the neck incongruously slender. The face is a long oval, narrowing down to a small, pointed chin; the eyelids are not especially prominent; the lips are slightly parted. A reminiscence of the style of Polykleitos appears again in the rendering of the small, curly locks of hair.

A clue to the interpretation of the statue is afforded by the pair of small wings, now broken off, which grew out of the hair, high above the temples. Wings appear in a similar position on the well-known bronze head of Hypnos in the British Museum. They occur also on numerous Graeco-Roman statues of Hermes (cf. the examples cited by Sieveking, *Jahrbuch* XXIV, 1909, p. 2). For the present statue the second of these names is to be preferred. It probably represents Hermes Psychopompos, the Conductor of Souls; and, like several other extant statues of Hermes, it may be supposed to have stood as a monument over a grave. A quiet melancholy is expressed by the inclination of the head and the lowered gaze. The god probably held the kerykeion, or herald's staff, in his right hand.

71. Head of a Youth

Parian marble. Height, 0.29 m.; length of face, 0.177 m.

The tip of the nose and the right half of the mouth are restored in marble. Otherwise in perfect condition.

Probably found in Italy. Purchased from Dr. Philip Nelson, by whom it had been acquired in Bath at the sale of the collection of Captain Maignac, who had inherited it from his father-in-law, the artist Walton.

Francis Bartlett Collection, 1903.

Inv. 03.746. *Ann. Rep.* 1903, p. 57, no. 4. E. A. Gardner, *J.H.S.* XVIII, 1898, pp. 141 ff., pl. xi. Brunn-Bruckmann-Arndt, *Denkmäler*, 544, with comment by Bulle. Gardner, *Six Greek Sculptors*, p. 130, pl. xxxix. Dehn, *Jahrbuch*, XXVII, 1912, pp. 203 ff., Beilage figs. 5–8. Sieveking and Buschor, *Münchner Jahrbuch der bildenden Kunst*, VII, 1912, pp. 133 ff., fig. 18. Chase, *Greek and Roman Sculpture*, p. 148, fig. 174.

The head is inclined toward the right shoulder and the gaze is directed downward. The face is of a long oval shape, fairly broad at the forehead, and receding rapidly toward the narrow chin. The top of the skull is flat,

rather than round. The forehead has a horizontal depression, below which it swells out prominently. The eyes are small, and not set deeply under the brows; the lids are heavy. The nose is long, and the lips are full. The hair is treated as an irregular mass of large curls elaborately worked out in detail.

There has been a wide divergence of opinion in regard to the style and technique of this head. Until recently it was supposed to be an unusually

exact Graeco-Roman copy of a fifth century bronze statue of the Argive school. The face has a certain resemblance to that of the Capitoline Amazon, which Furtwängler has assigned to Kresilas (*Masterpieces of Greek Sculpture*, p. 132). The free arrangement of the hair is paralleled on a bronze head in Naples (Brunn-Bruckmann, *Denkmäler*, 339) as well as on the bronze head from Beneventum in the Louvre which is an original of the late fifth century (*ibid.* 324; Reinach, *Recueil de têtes antiques*, pl. 72). Gardner assigns the work to one of the immediate followers of Poly-

kleitos. On the other hand Dehn has pointed out that the locks of hair, though more schematically executed, are arranged almost exactly as on the Ares Ludovisi and other allied heads which go back to fourth century originals. Moreover Sieveking and Buschor see in it no trace of bronze technique, but rather a mechanical reproduction in the marble of the technique of a terra-cotta model. Whatever may be thought of this latter theory, the resemblance to the Ares Ludovisi shows that this head cannot be accepted as an uncontaminated copy of a fifth century type.

72. Small Female Torso

Fine-grained marble. Height, 0.21 m.

Missing, the head, the body below the waist, the right arm from the elbow, the left arm from below the shoulder. There is a dowel-hole in the neck.

Bought in Rome.

Henry L. Pierce Fund, 1901.

Inv. 01.8203. Chase, *Greek and Roman Sculpture*, p. 70, fig. 79.

The woman appears to have been seated, or half reclining, with her weight partly supported by her left arm. Her right arm was bent slightly at the elbow, and the hand was extended. She wears an Ionic chiton of thin, clinging material which has slipped down from her right shoulder.

The style and arrangement of the diaphanous drapery show that the figure was inspired by a work of the Attic school in the late fifth century B.C.

73. Head of an Athlete: Replica of the Munich Oilpourer

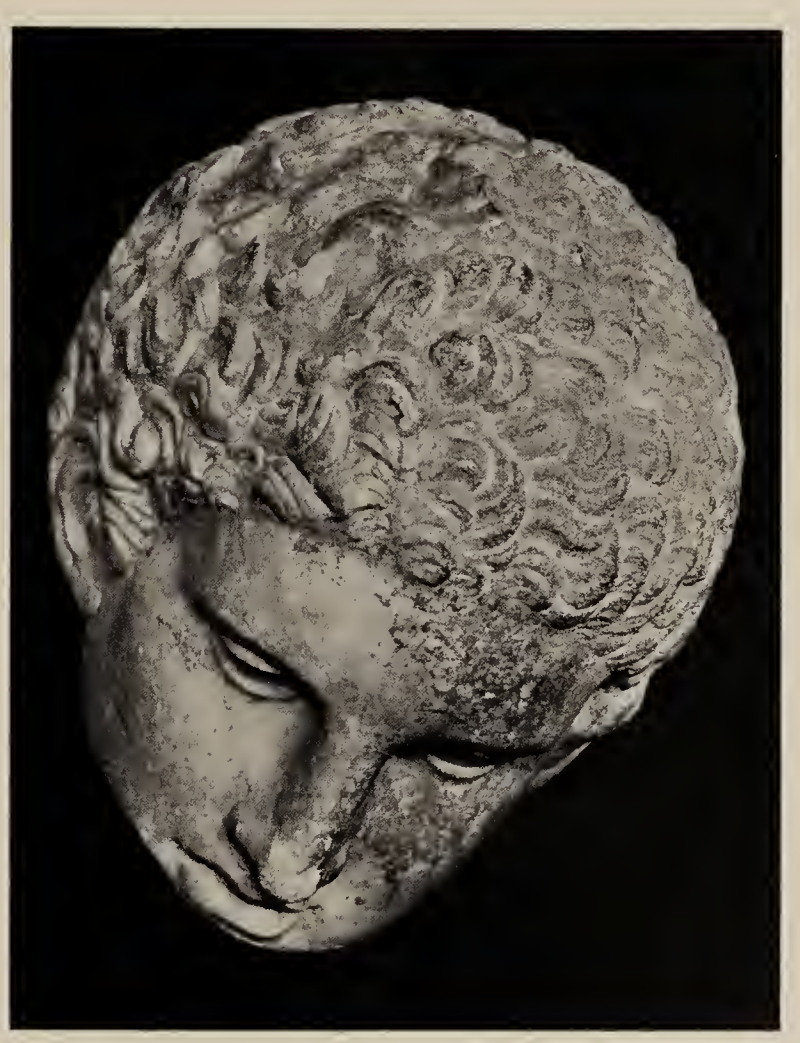
Pentelic marble. Height, about 0.23 m.; distance from root of hair to mouth, 0.12 m.

Missing, the lower part of the head, the line of the fracture running from below the occiput to below the mouth. Otherwise in good preservation. Parts of the hair and the left side of the face are covered with incrustation.

From Athens. *Henry L. Pierce Fund, 1904.*

Inv. 04.11. *Ann. Rep.* 1904, p. 57, no. 9. Furtwängler, *Beschreibung der Glyptothek*, no. 302, p. 333. Brunn-Bruckmann-Arndt, *Denkmäler*, 557, with discussion by Sieveking.

The head belongs to a replica of a statue which is best known through a fairly complete copy in Munich. This shows a youthful athlete preparing



to rub his body with oil. "In the right hand, which was raised above his head, he held a small oil jug (aryballos) from which he poured the oil in a long stream into the hollow of his left hand which was pressed against his body. As in the case of the Apoxyomenos and other statues of athletes, the motive is selected from the everyday life of the gymnasium." [1] The head is bent forward strongly, with the gaze fixed on the left hand.

[1] Robinson, *Cat. of Casts*, no. 527, p. 239.

The high, rounded form of the skull shows that the work is to be assigned to the Attic rather than the Argive school. The forehead is low and very prominent, especially in the central portion. The eyes are set deeply; they are not widely opened, and have heavy, sharply carved lids. The outline of the brows meets the nose in a gradual curve. The nose is broad at its root, and delicate at the tip, with well dilated nostrils. The lips are slightly parted. The cheeks are full. The short, thick hair grows in small, irregular curls.

The dating of the lost original furnishes a difficult problem which cannot yet be regarded as having received a satisfactory solution. Brunn saw a resemblance to the Marsyas of Myron in the pose and the way in which a momentary action is portrayed. The rather hard modelling of the torso also recalls the period of Myron. On the other hand the head is treated in a distinctly later style. Furtwängler, therefore, ascribes the statue tentatively to a follower of Myron, perhaps his son Lykios who was active about 440 B.C. (*Masterpieces*, p. 259). But this dating is still much too early to account for the style of the head, which is closely related to that of the Hermes of Praxiteles, as Kekulé has pointed out (*Über den Kopf des praxitelischen Hermes*). The problem is further complicated by the fact that replicas exist of two other statues representing the same motive with some variations — one of Attic, the other of Polykleitan style (cf. Furtwängler, *Masterpieces*, p. 259).

The original from which the statue in Munich and the present head are derived is known also through the following other replicas: a torso in Palazzo Mattei, Rome (Matz-Duhn, 1025; Clarac, 940B, 2398A); a torso in Dresden (*Arch. Anz.* IX, 1894, p. 26, no. 6); a very much restored replica in Palazzo Pitti, Florence (Dütschke, no. 25); a replica in Palazzo Strozzi, Florence (mentioned in *Beschreibung der Glyptothek*, p. 333). Our head is of excellent workmanship. Though on the whole it corresponds closely with the head of the Munich oilpourer, there are some differences in details which have been noted by Sieveking: "The mouth is fuller, the cheeks are fleshier, the brows are not so sharply drawn, the eyes are more deeply set, the bony structure of the forehead not so prominent." The locks of the hair are also carved in a more sketchy, impressionistic manner. These differences suggest, in the opinion of Sieveking, that the head is a

free copy, executed in the second century B.C., while the statue in Munich is a copy of the Augustan period, reproducing more faithfully, but more mechanically, the features of the bronze original.

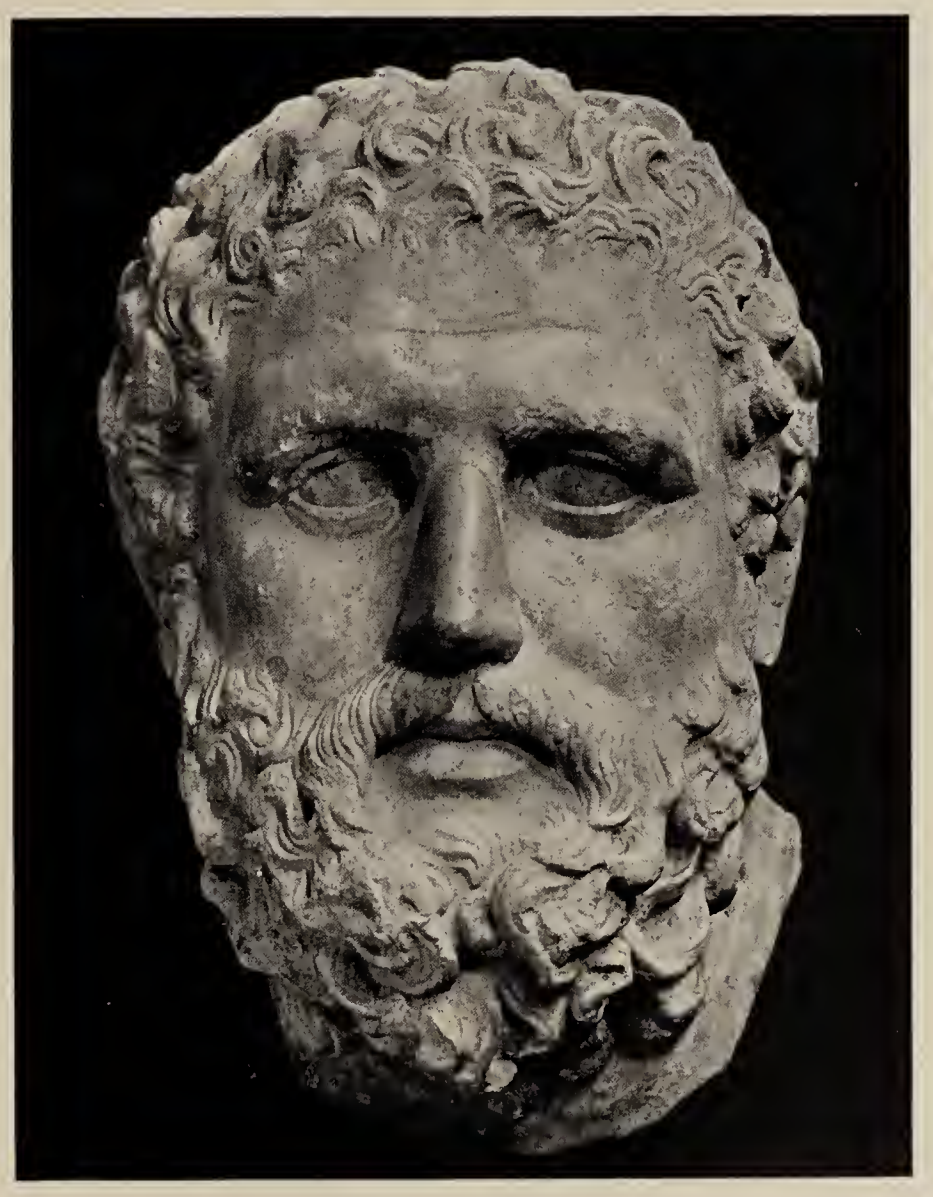
74. Head of Herakles

Fine-grained Greek marble. Height, 0.33 m.

The nose is restored in plaster. Part of the right ear is broken off, and some locks of the hair are rubbed.

Catharine Page Perkins Collection, 1897.

Inv. 97.287. *Ann. Rep.* 1897, p. 20, no. 3. Chase, *Greek and Roman Sculpture*, p. 90, fig. 103.



This head is from a statue of Herakles, representing the hero, as is shown by more complete replicas, standing in an attitude of repose, with his weight partly on his right leg, and partly supported by his club, the end of which is propped against his arm-pit. The head was inclined a little towards the left shoulder, and turned in that direction.

The type of the face is suggestive of great physical rather than intellectual force; yet it is not lacking in nobility, and shows none of the tendency to brutality which characterises some later types of Herakles. The hair and beard grow in short, thick curls, which are carved more in detail on the front than on the back of the head. A row of tiny locks rises straight up from the forehead. The locks of the beard are worked out deeply with the help of the drill. The forehead is broad and low, with a pronounced swelling of the frontal bone below the horizontal depression. The widely opened eyes have their corners very deeply set and a heavy bar of flesh at the outer corners. The ears show the swollen cartilage characteristic especially of boxers, but given also to certain mythological personages renowned for physical prowess: cf. for example the statuette of Herakles, no. 64, and the head of Diomedes, no. 67.

The most complete replica of the statue is in the Glyptotek Ny Carlsberg, *Billedtavler*, 250. A second replica of the head is in the same collection, no. 251. A headless replica is in Dresden, and another with the head restored is in Villa Borghese (Arndt-Amelung, *Einzelaufnahmen*, 132). Arndt mentions also a statue in Museo Torlonia, no. 56, with an ancient head, and a statuette in the same collection with a restored head, no. 214.

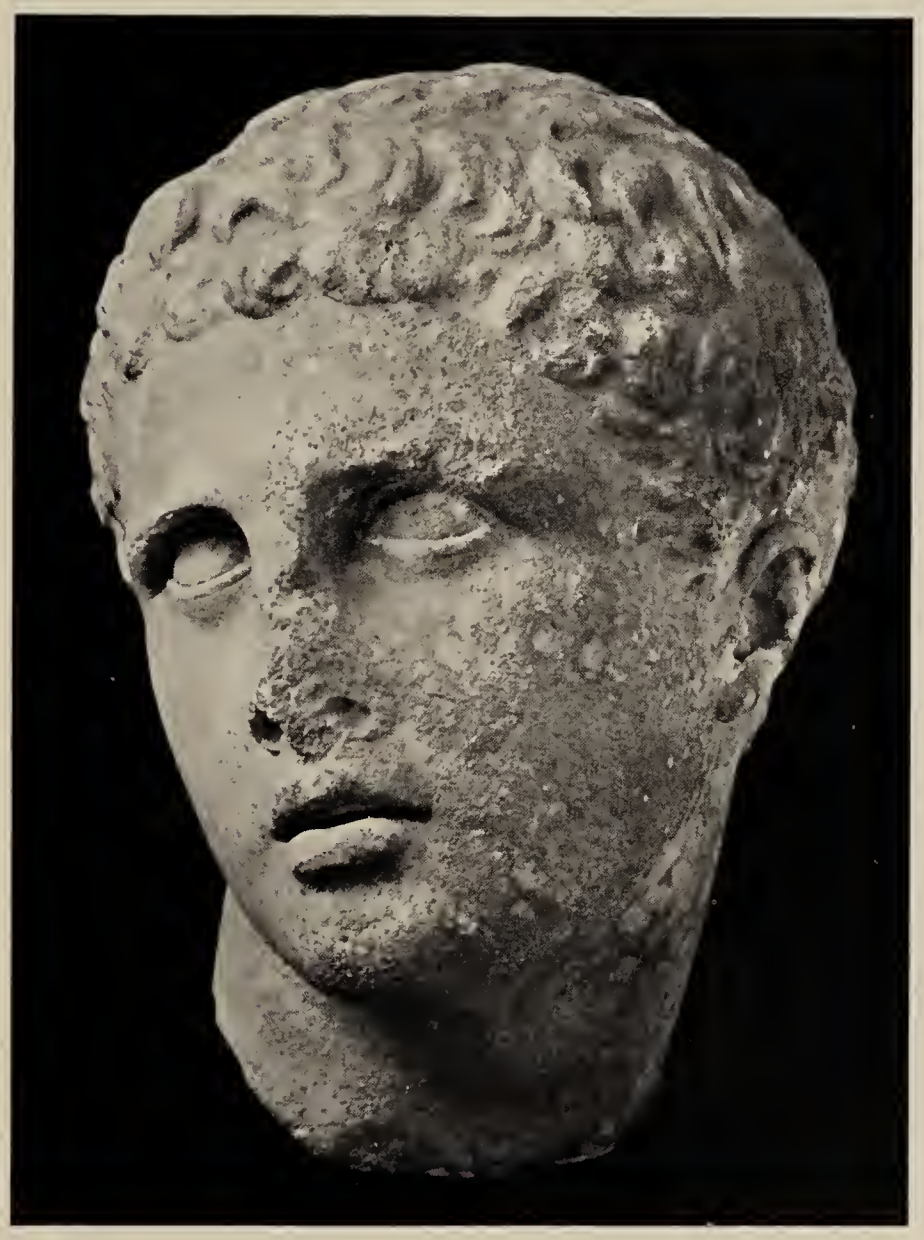
The number of replicas testifies to the fame which the prototype enjoyed in antiquity. It is probably to be dated in the second half of the fourth century B.C., but the sculptor has not been identified. The style of the head, especially the treatment of the eyes, shows that he was strongly under the influence of Skopas. Robinson, in the *Annual Report*, has noted also a resemblance to the head of the Lateran Sophokles, the original of which is dated between 350 and 330 B.C.

75. Head of a Youth

Pentelic marble. Height, 0.255 m.; length of face, 0.152 m.
Broken at the base of the neck. The end of the nose is missing, the right ear is injured, and the left side of the face and neck are encrusted.
From Rome.
Henry L. Pierce Fund, 1901.
Inv. 01.8204. Chase, *Greek and Roman Sculpture*, p. 91, fig. 104.

The figure to which this head belonged was evidently shown in vigorous action, the body leaning forward to the right, while the head was sharply

turned to the left. Strong emotion is expressed by the upward gaze of the deep set, widely opened eyes, by the dilated nostrils and by the parted lips. The suggestion has been made that the fragment is from a replica of one of the figures of the famous group of Niobe and her children. In pose it re-



sembles the head of the Niobid in Florence, Amelung, *Führer durch die Antiken in Florenz*, no. 181, p. 123 (Brunn-Bruckmann, *Denkmäler*, pl. 315 b). The correspondence in details is not striking, though this could hardly be expected in view of the inferior execution of the Florence replica.

Not only in its strongly emotional quality but also in many stylistic details the work is closely related to the heads from the pediments of the temple of Athena Alea at Tegea, on which our knowledge of the art of Skopas is based. The formation of the forehead, with its great prominence

in the centre, the shape and setting of the eyes, with their inner corners very deeply sunk and their outer corners almost hidden by heavy rolls of flesh, the way in which the upper row of teeth shows between the parted lips, the sketchy rendering of the short, curly locks of hair, the broad proportions of the face — these are all characteristics paralleled in the Tegea heads. The chief differences are that the contour of the jaw is less angular, the skull more rounded at the crown and less deep from front to back.

The head is probably to be classed as a Graeco-Roman copy, though it is far superior to the majority of such works as regards execution and fidelity to the style of Skopas.

76. Statuette of an Athlete holding a Strigil

Fine-grained, translucent Greek marble. Height of the figure, 0.679 m.; total height, 0.715 m.

The figure was found in nine pieces which have been put together without restoration. All the fractures fit well, and the only losses are a piece at the junction of the neck and shoulder, the middle portion of the strigil, and parts of the fingers of the left hand.

Found in 1896 below Villa Mondragone, at Frascati.

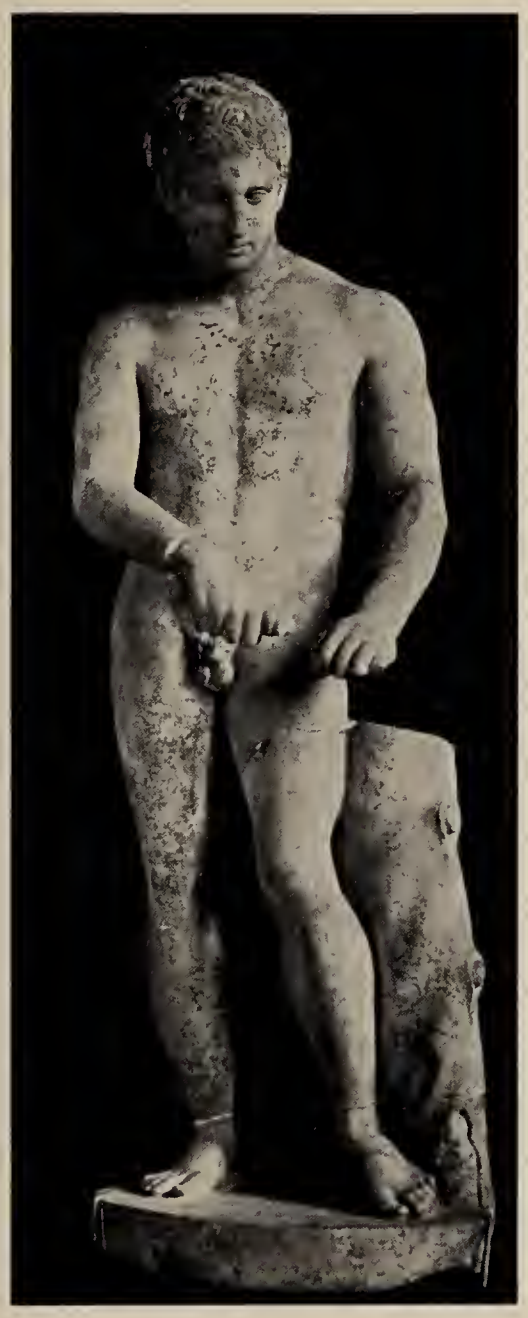
Henry L. Pierce Fund, 1900.

Inv. 00.304. *Ann. Rep.* 1900, p. 25, no. 1. *Notizie degli scavi*, 1897, p. 458. Hartwig, *Berliner philologische Wochenschrift*, XVII, 1897, pp. 30 ff. Idem, *Jahreshefte*, IV, 1901, pp. 151–159, pls. v, vi. Reinach, *Répertoire* III, p. 153, 9. Chase, *Greek and Roman Sculpture*, p. 147, fig. 173.

The nude youth stands with his weight on the right leg, while the left is slightly advanced and swung out, with the heel raised from the ground. A tree-trunk is placed beside the left leg as a support. His head is inclined downward and somewhat to his left, looking at the strigil, whose handle is held in his right hand, while the curved blade is between the thumb and fingers of his left. He is engaged in removing the dirt from the instrument with his thumb, an operation illustrated on several Attic vase paintings (Cf. Hartwig, *Jahreshefte, l. c.* figs. 178–181). His hair is carved in irregular, short locks; a row of small curls rises vertically above the forehead.

The statuette is a Graeco-Roman copy of a well-known type which was reproduced not only in statues in the round, but also on Roman gems. A statue in the Uffizi Palace, Florence (Bloch, *Röm. Mitt.* VII, 1892, p. 81, pl. III) and one in the Vatican, Braccio Nuovo, 105 (Amelung, *Katalog*, vol. I, p. 119, pl. XVII) are probably derived from the same original. A fragmentary bronze statue, found at Ephesus and now in Vienna, is closely

related, but differs slightly in motive: the athlete is there scraping his left wrist with the strigil. The original has been ascribed to a sculptor of the fourth century. Hauser, *Jahreshefte*, V, 1902, p. 214, suggests that the Ephesian statue may be one of the *pueri duo destringentes se* by Daidalos,



son of Patrokles and probably a grandson of Polykleitos, mentioned by Pliny, *N. H.* XXXIV, 76. According to another theory recently advanced by A. Maviglia (*L'Attività artistica di Lisippo ricostruita su nuova base*), the type is to be identified with the Apoxyomenos of Lysippos.

77. Statue of a Boy

Pentelic marble. Height, as restored, not including plinth, 1.275 m.; length of face, 0.137 m.

Restored, the plinth, with the tree-trunk which serves as a support, the left foot and ankle, the right foot and leg below the knee, and the tip of the nose. The arms are missing from just below the shoulders. The surface of the face is somewhat worn, and parts of the body are covered with incrustation.

From Rome. Said to have been found in the Tiber.

Catharine Page Perkins Collection, 1897.

Inv. 97.285. *Ann. Rep.* 1897, p. 18, no. 1. Klein, *Praxiteles*, p. 367. The same, *Praxitelische Studien*, pp. 1–38, 5 figures.

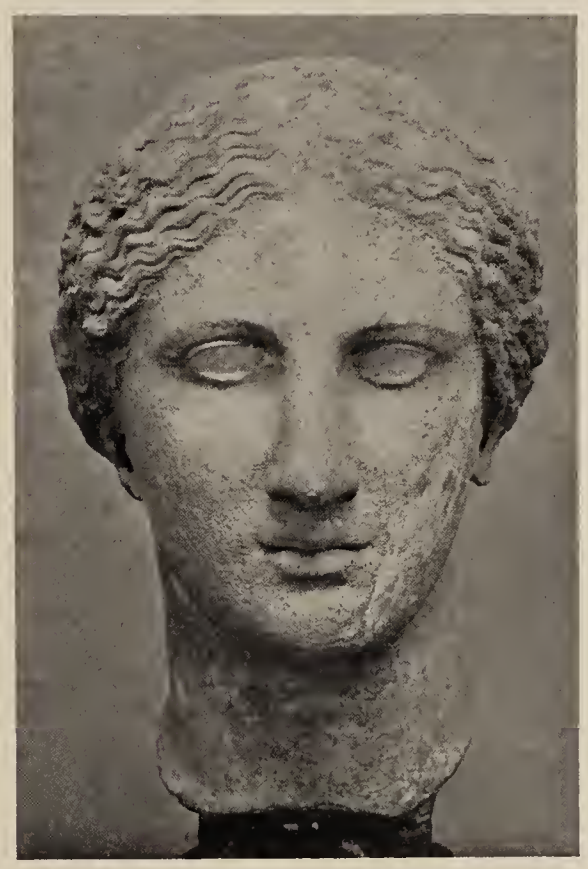
The nude figure of a boy of about twelve years of age is represented standing with his weight chiefly on his left leg, which is advanced and slightly bent at the knee. His body leans far forward and his head is lifted, an animated expression being given to the face by the widely opened eyes and parted lips. The arms were held forward, as is shown by the remains on the thighs of marble supports for the forearms. The hair is drawn up from the forehead in wavy locks, and gathered into a knot on the crown of the head.

The attitude of the figure is similar to that of the two bronze statues of boys from Herculaneum in the Museum at Naples, except that the feet are not so far apart, and the weight more unevenly distributed. He appears to be preparing to run. Because of the feminine character of the face, Robinson, in the *Annual Report*, calls him a young Apollo. Klein prefers to identify him as a victorious boy athlete, and suggests that he may have held jumping weights in his hands. He points out the close resemblance of the head, especially in the arrangement of the hair, to that of a statue of Kore in Vienna (Von Schneider, *Jahrbuch der kunsthistorischen Sammlungen des*

aller höchsten Kaiserhauses, XVI, 1895, p. 139, pls. x, xi) and to that of a statue of Apollo which exists in numerous replicas, the best being in the Palazzo Vecchio at Florence (Brunn-Bruckmann, *Denkmäler*, pl. 618); and he ascribes the originals of all three statues, on insufficient grounds, to the younger Kephisodotos, an immediate follower of Praxiteles.

The work is a Roman copy; and the original was probably of bronze, judging from the tree-trunk and the supports on the thighs.

78. Head of Aphrodite



Coarse-grained, Greek marble. Height, 0.37 m.; length of face, 0.22 m.

Missing, the top of the head, which was made separately. The joint runs obliquely downward from front to back along the line of the fillet. The two pieces were held together by a mortise and tenon. The hollow eye sockets and an injury on the left cheek have been filled with plaster. The surface of the marble is corroded.

Formerly at Broadlands, later in the possession of Lord Ronald Gower.

Catharine Page Perkins Collection, 1896.

Inv. 96.694. *Ann. Rep.* 1896, p. 21, no. 3. Michaelis, *Ancient Marbles in Great Britain*, p. 218, no. 6. Farnell, *Cults of the Greek States*, II, pl. LVI, p. 718. Klein, *Praxiteles*, p. 347, figs. 66, 67. Reinach, *Recueil de têtes antiques*, pl. 137.

The head is bound with a fillet, below which the hair is carried to the sides in slightly waved strands coming down low over the temples and

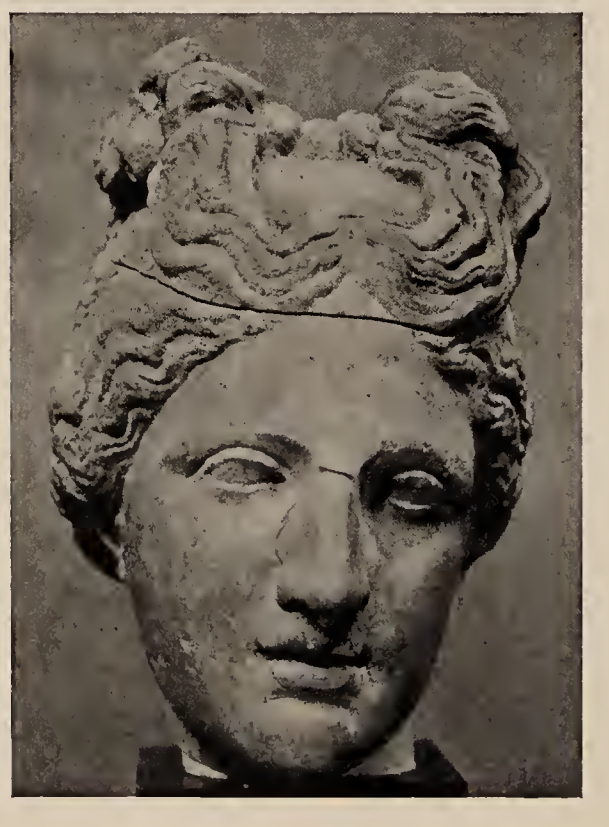
covering the tips of the ears. Some locks, escaping from the knot at the back, fall upon the nape of the neck. The face is of a long oval shape, the features modelled in large, simple curves. The forehead is high and rounded toward the front. The eyes are not widely opened nor set very deeply under the slightly arched brows. In the profile view the nose, which is intact, is set at an angle to the forehead. It has a broad bridge and delicate tip. The lips are slightly parted; the chin is heavy.

The designation of the head as Aphrodite is based upon a general resemblance in coiffure and type of face to Praxitelean representations of that goddess. Though somewhat empty of expression it has a certain grandeur and severe beauty which suggest that the original from which it is derived was related to the earlier works of Praxiteles, such as the Aphrodite of Arles.

79, 80. Head and Torso of Aphrodite

Coarse-grained, fully crystalline Greek marble. Height of the torso, 1.125 m. Height of the head, 0.295 m.; length of the face, 0.191 m.

The statue was formerly completely restored. The modern portions of the body have been removed, except for plaster filling some holes in the surface. The head has also been detached from the torso, as the neck was modern, and the connection between the two not certain. The top of the head is worked separately, and is probably modern. The nose, the lower lip and the end of the chin are restored. The figure now consists of the body, including a small part of the right arm, the left leg to just below the knee, with a piece of the dolphin's tail attached to it, and the upper half of the right thigh. The left arm was apparently broken off at its junction with the shoulder, and the shoulder itself was cut into by the restorer. Parts of the surface have been worn, or rubbed down.



From Gabii. Formerly in Palazzo Valentini at Rome. *Henry L. Pierce Fund, 1899.*

Inv. 99.350 (torso) 99.351 (head). *Ann. Rep.* 1899, p. 28, no. 6. *Beschreibung Roms*, III, 3, p. 156. Stark, *Sächsische Berichte*, 1860, p. 59, 10. Matz-Duhn, *Antike Bildwerke in Rom*, I, no. 755. Bernoulli, *Aphrodite*, p. 230, no. 24. Reinach, *Gazette des beaux arts*, 1909, vol. I, p. 200.

The torso is one of the numerous examples of the type known as "Venus Pudica." The nude figure stands with its weight supported by the left leg;

she bends forward slightly; her head was turned to the left; her right hand was held before her breast, her left before the lower part of her body. A product of the school of Praxiteles in the Hellenistic period, adapted from

the Aphrodite of Knidos, this type attained great popularity in Roman times. More than sixty replicas are cited by Bernoulli, varying widely among themselves, from the Capitoline Aphrodite, a figure larger than life, with mature forms realistically modelled, which has been held to be a Hellenistic original of the Alexandrian school, to the Venus dei Medici, a Graeco-Roman work, under life-size, of more delicate proportions and more elegant in its gestures. The present example is closer to the Capitoline than to the Medici statue. It is noteworthy for the skillful treatment of the

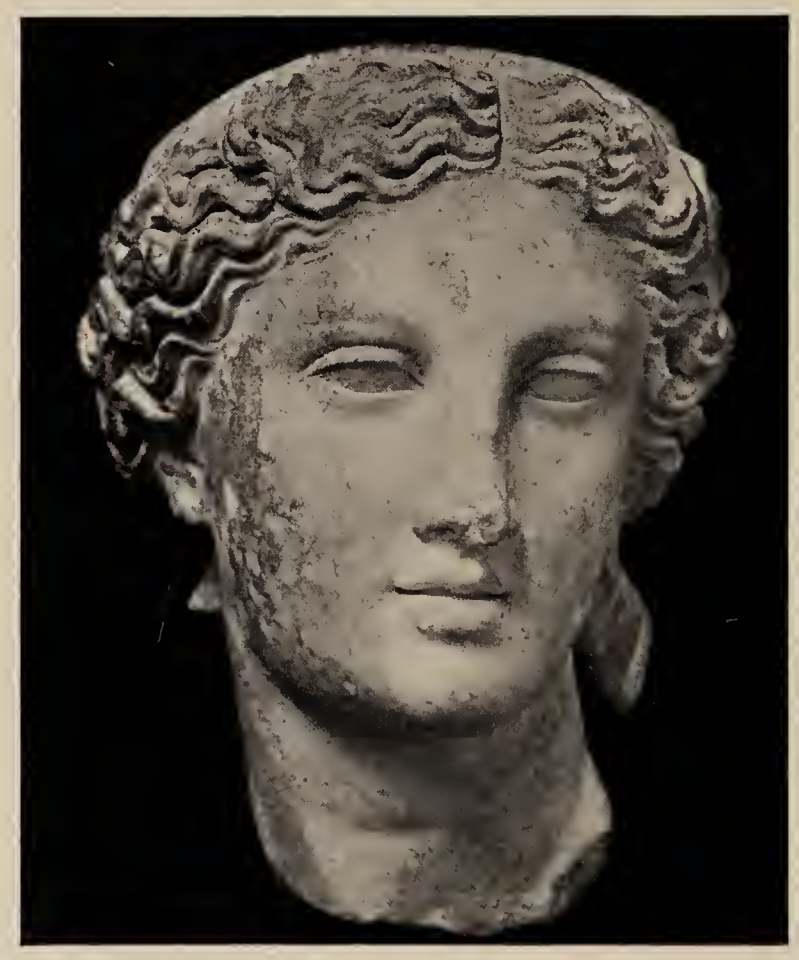
soft, elastic texture of the skin, and the clear and simplified rendering of the divisions of the torso. The breasts are rather clumsily modelled, and the back is neglected.

The head is decidedly inferior to the torso, and may not have originally belonged to it.

81. Small Head of Aphrodite

Fine-grained marble. Height, 0.21 m.; length of face, 0.125 m.
The top of the head, which is missing, was worked separately, the joint coming at the edge of the fillet. The nose is injured, and some incrustation has been left on the right side.
Gift of C. S. Houghton, 1901.
Inv. 01.8200.

The head is inclined and turned towards the left shoulder. The hair is bound by a fillet; it is parted over the middle of the forehead, and carried



to the sides in wavy locks which are rather mechanically worked with the help of the drill; the back hair is gathered into a knot on the nape of the neck, with one strand escaping at either side. The upper eyelids are heavy, the mouth small, the lips slightly parted in a smile.

A Graeco-Roman work of Praxitelean type.

82. Head of a Goddess

Greek marble. Height, 0.29 m. Length of face, 0.15 m.
Most of the nose is broken away, and there are other slighter injuries.
Said to have been found at Alexandria.
Gift of Edward W. Forbes, 1907.
Inv. 07.487. *Ann. Rep.* 1907, p. 51. *M. F. A. Bulletin* VI, 1908, p. 1.

The goddess wears a *stephane;* below this the hair, parted over the middle of the forehead, is carried back in heavy, wavy strands covering

the tips of the ears, and gathered in a large knot at the back of the neck. The face, broad in the upper part, contracts below to the small chin. The eyes are large, with lids very little accentuated. The lips are parted.

83. Foot of a Man

Fine-grained marble. Length of foot, 0.295 m.; greatest length of fragment, 0.37 m.
Broken off above the ankle; most of the little toe is missing. The plinth, which is 4.7 cm. thick, is broken off except at the front and at the inner side of the foot for a distance of 14.5 cm. from the front, showing that it was of irregular shape. To the right of the heel is a piece of marble projecting upward from the surface of the plinth; and in front of this projection are the remains of a large dowel-hole.
Bought in Rome.
Henry L. Pierce Fund.
Inv. 01.8217.

A man's right foot, life-size, without sandal. The shape of the plinth and the position of the foot show that the figure was represented in lively

action, with the right foot advanced, the lower leg inclined outward somewhat and strongly bent at the knee. The traces at the right side indicate that some object is to be restored here.

The clear and simple rendering of the structure of the foot and anklebone, with suppression of all superfluous detail, suggests that the original was a statue of the fifth century.

84. Foot of a Man

Fine-grained marble. Length, 0.20 m.
Missing, the rear part of the foot from the instep, and the little toe. The plinth, which is 5 cm. thick, is broken off on all sides.
Bought in Rome.
Henry L. Pierce Fund, 1901.
Inv. 01.8216.

The forepart of an old man's right foot, life-size, without sandal. The realistic modelling of the bony structure and the careful indication of the

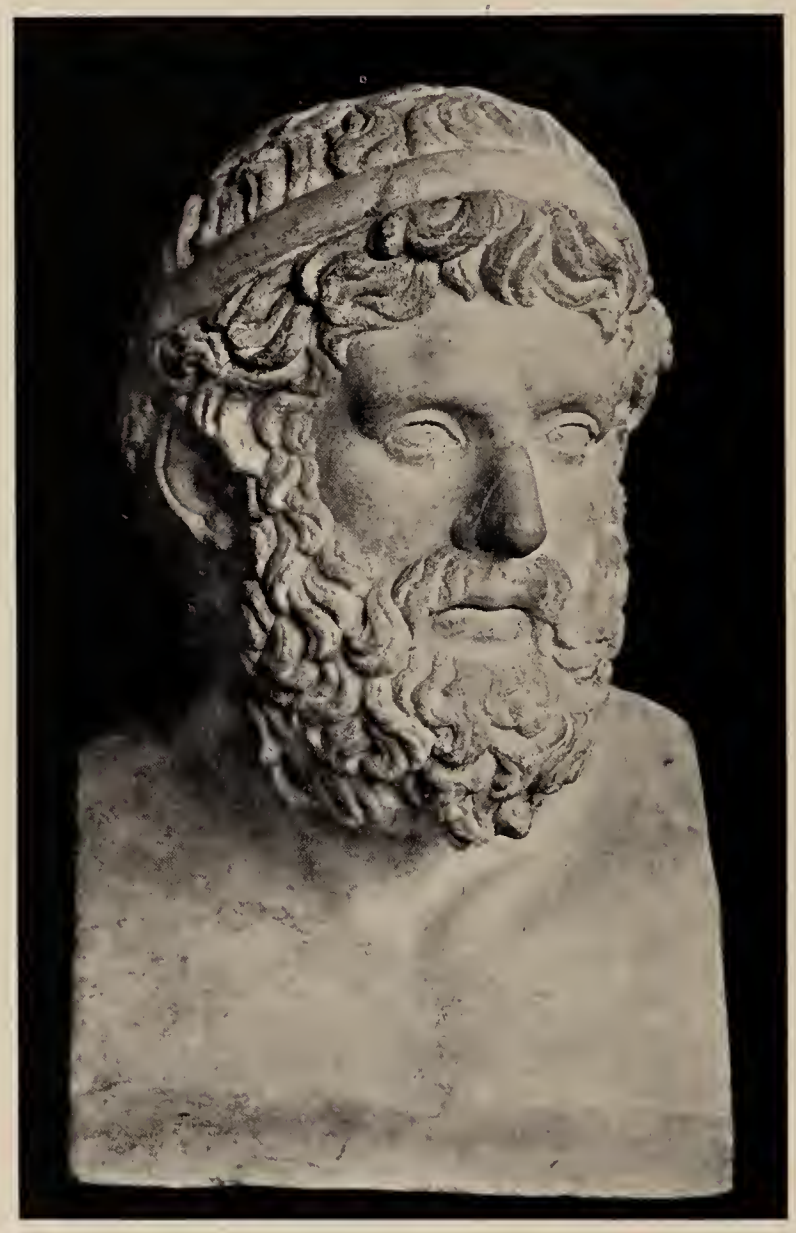
veins suggest that the fragment is from a statue of the Hellenistic period, or from a copy of such a work.

85. Portrait Head of a Greek

Coarse-grained, Greek marble. Height, as restored, 0.49 m.; height of the head from the lower extremity of the beard, 0.39 m.
Restored, the herm-bust with half of the neck, the lower part of the nose, a piece of the fillet on the right side, and part of the hair above it. Missing, the lobe of the left ear. Portions of the surface of the face and beard have been cleaned.
Formerly in Palazzo Fondi, Naples. Said to be from Herculaneum.
Henry L. Pierce Fund, 1899.
Inv. 99.342. *Ann. Rep.* 1899, p. 30, no. 7.

The head, which was probably set on a herm, is turned to the left with the eyes looking slightly upward. It represents an elderly man, bearded,

with a broad, full face, small eyes and slightly parted lips. A deep furrow separates the upper and lower halves of the forehead, and there are lines in the brow between the eyes and at their outer corners. The hair is confined by a thick, round fillet, from under which short locks fall upon the forehead



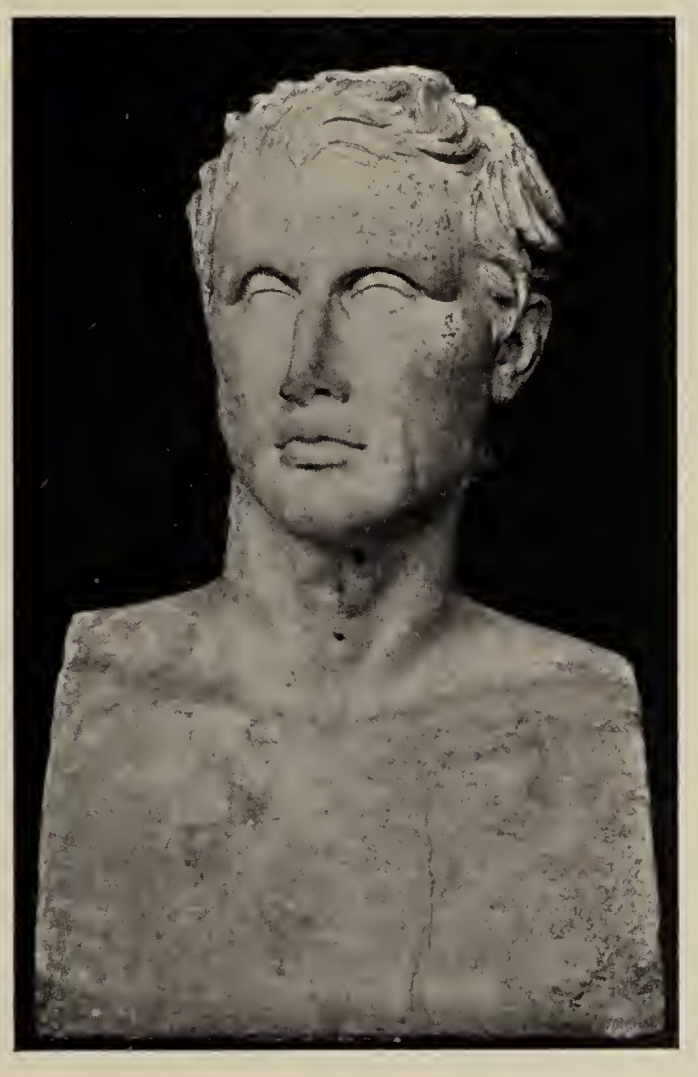
and neck. The details of these as well as of the locks of the beard are worked rather mechanically with the help of the drill.

The fillet shows that this is the portrait of a Greek philosopher or poet, but the subject has not been identified. The arrangement of the hair and beard resembles closely that on the head of the Sophocles in the Lateran, suggesting that the original is to be assigned to the second half of the fourth century B.C. Like many of the marble portrait heads from Herculaneum, the work is a carefully executed, but lifeless Roman copy.

86. Portrait Bust of Menander (?)

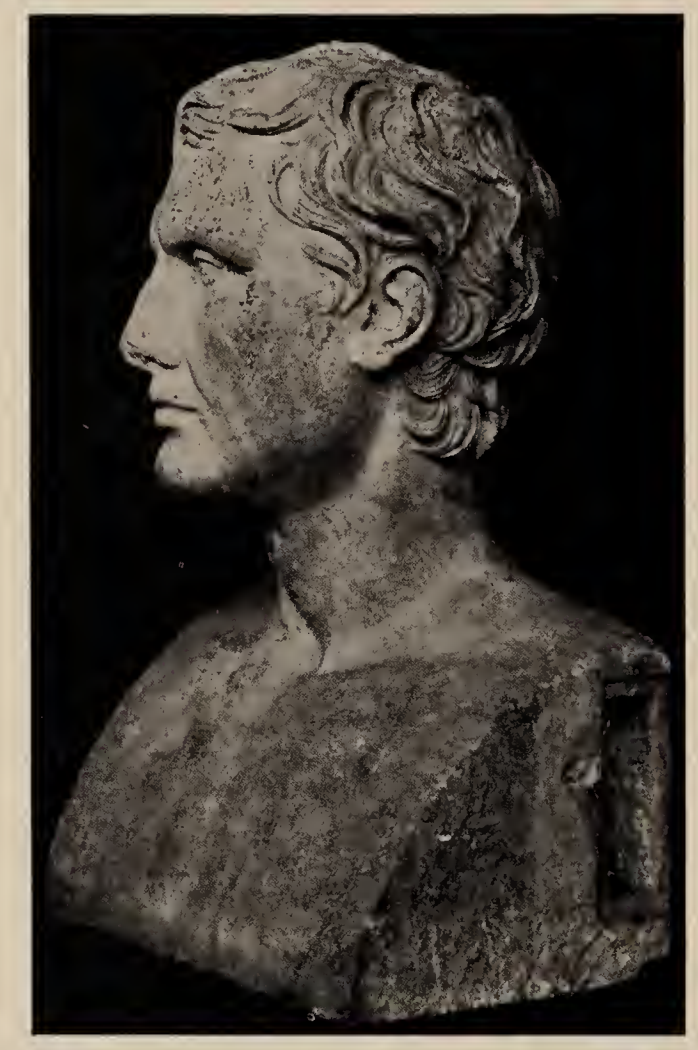
Fine-grained, Italian marble. Height, 0.515 m.; length of face, 0.196.
Missing, the tip of the nose. The surface on the right side of the face is worn and corroded.
From the neighborhood of Torre Annunziata.
Catharine Page Perkins Collection, 1897.
Inv. 97.288. *Ann. Rep.* 1897, p. 20, no. 4. Bernoulli, *Griechische Ikonographie,* II, p. 113, no. 18, pl. XIV. Delbrück, *Antike Porträts,* pl. XX. Hekler, *Greek and Roman Portraits,* pls. 106, 107. Chase, *Greek and Roman Sculpture,* p. 131, fig. 163.

The bust is in the form of a herm; the neck is inclined towards the left shoulder, and the head is turned slightly to the right. It portrays a man



still in the prime of life, but with an expression of sadness and weariness, perhaps to be explained as due to ill-health. He has thick hair carved in large, straggling locks. The clean-shaven face is lean. The forehead is prominent at its base, the eyes deep-set, with drooping upper lids. The nose, which continues the line of the brow, has a slightly curved profile. Deep lines running from the wings of the nose separate the mouth with its slightly parted lips from the cheeks. The Adam's apple is prominent.

The portrait, which exists in numerous replicas, was formerly erroneously identified as Pompey. It is now generally held to be that of the Greek comic poet Menander (342–291 B.C.). The theory was first advanced by Studniczka, whose argument is summarised by Bernoulli, *loc. cit.* It is founded chiefly on the resemblance to a marble *imago clipeata* in Marbury Hall which is inscribed with the name of Menander. But, as



Bernoulli remarks, the evidence is far from conclusive. If it be accepted, the replicas probably are derived from the statue of Menander by the sons of Praxiteles which stood in the theatre at Athens.

Of the eighteen certain replicas cited by Bernoulli, two, besides the present example, are now in America. The head in Philadelphia (University of Pennsylvania, *The Museum Journal*, V, 1914, p. 122, fig. 68) and the head in the possession of Mrs. E. D. Brandegee (*M. F. A. Bulletin* XI, 1913, p. 46, fig. 3) are nos. 15 and 11 in Bernoulli's list.

87. Statuette of Hanging Marsyas

Fine-grained marble. Height, 0.59 m.

Missing, the head, the arms, the legs from just below the knees, the tail (which was visible at the left side), the upper and lower parts of the tree-trunk. The head was refastened in antiquity by a dowel which was leaded through a pour-channel from the right side of the neck.

Bought in Rome.

Henry L. Pierce Fund, 1901.

Inv. 01.8195. Chase, *Greek and Roman Sculpture*, p. 124, fig. 152.

This is a replica of the well-known representation of the satyr Marsyas suspended against the trunk of a tree, and about to be flayed alive as a punishment for having challenged Apollo to a musical contest. The original, a life-size statue, probably belonged to a group including a seated Apollo and the crouching figure of a Scythian slave whetting his knife. A copy of the latter — the famous Arrotino — is preserved in Florence. In the present replica of the Marsyas the details of the body structure, which are accentuated by the strained position of the figure, are very realistically rendered; the muscles of the legs, for example, appear as plainly as on an anatomical model. Veins are indicated on the sides of the body and the abdomen, and there is a tuft of hair on the breast.

The group has been assigned to the earlier Pergamene school of sculpture. The figure of Marsyas was especially popular in Roman times, and exists in numerous copies, large and small, including several in Phrygian marble. Cf. Amelung, *Führer durch die Antiken in Florenz*, p. 62, and the same in Helbig, *Führer* [3], I, p. 539, no. 951, where the replicas and the literature on the subject are cited. Cf. also Robinson, Museum of Fine Arts, *Catalogue of Casts*, no. 553 (a torso in Concord, N. H.). Amelung distin-

guishes the replicas in Phrygian marble from those in white marble, supposing the former to be derived from the Pergamene group, the latter from a slightly earlier statue; but this theory has not been generally accepted (cf. Furtwängler, *Beschreibung der Glyptothek* [2], no. 280, p. 301).

88. Statuette of Hanging Marsyas

Greek marble. Height, 0.405 m.

Missing, the head, both arms, the right shoulder, the right leg from the upper part of the thigh, the left leg from the knee. The tree-trunk has been worked off. There are dowel-holes for the attachment of the head, the right arm, and both legs.

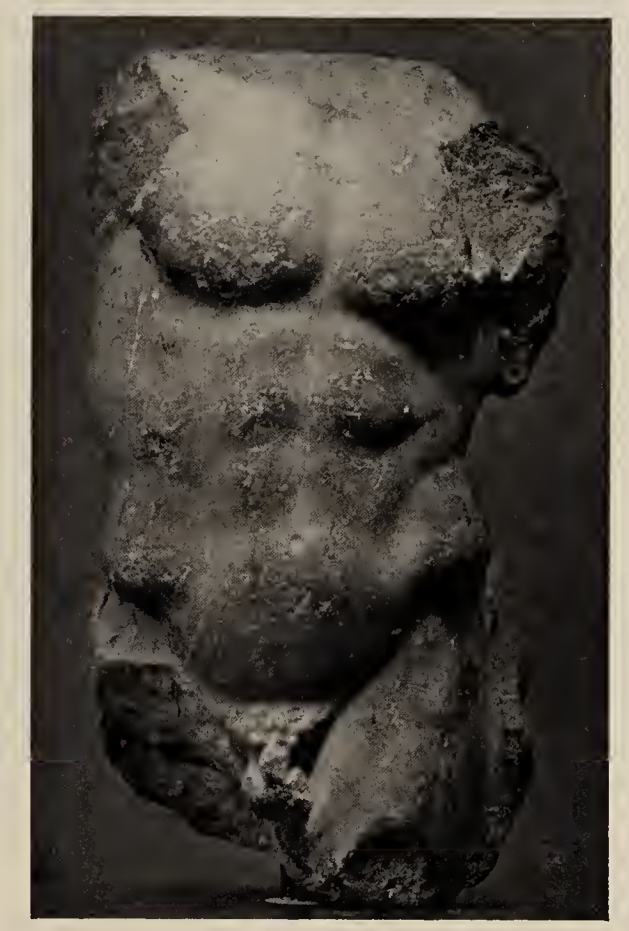
Bought in Rome.

Henry L. Pierce Fund, 1901.

Inv. 01.8196.

The subject is the same as that of the preceding statuette, but there are some differences in treatment. The ribs and the abdominal muscles are strongly defined, but rendered more schematically, as if in imitation of the archaic style. The muscles of the legs are not exaggerated, as on the other replica. These variations are to be ascribed to the copyist: the work is probably a free version of the Pergamene statue, which is more faithfully reproduced by the larger statuette.

89. Small Male Torso



Fine-grained marble. Height, 0.20 m.

Missing, the head with the neck, both arms, the whole of the right leg, and the left leg from the upper part of the thigh.

Formerly in the Alfred Greenough Collection, lent to the Museum since 1885.

Bequest of Charles H. Parker, 1908.

Inv. 08.249.

The figure stood with the weight on the left leg; the torso is inclined and twisted slightly towards its left side. A fragment of drapery falls along the left thigh. On the right hip is a projecting bit of marble, perhaps a support for the arm. The action and the designation of the muscular figure remain unexplained.

90. Double Herm: Herakles and Hebe

Fine-grained Greek marble. Height, 0.19 m.

Broken off at the neck. The ends of the noses of both heads are broken off, and there are other slight injuries. The right side of the face of Herakles is incrusted.

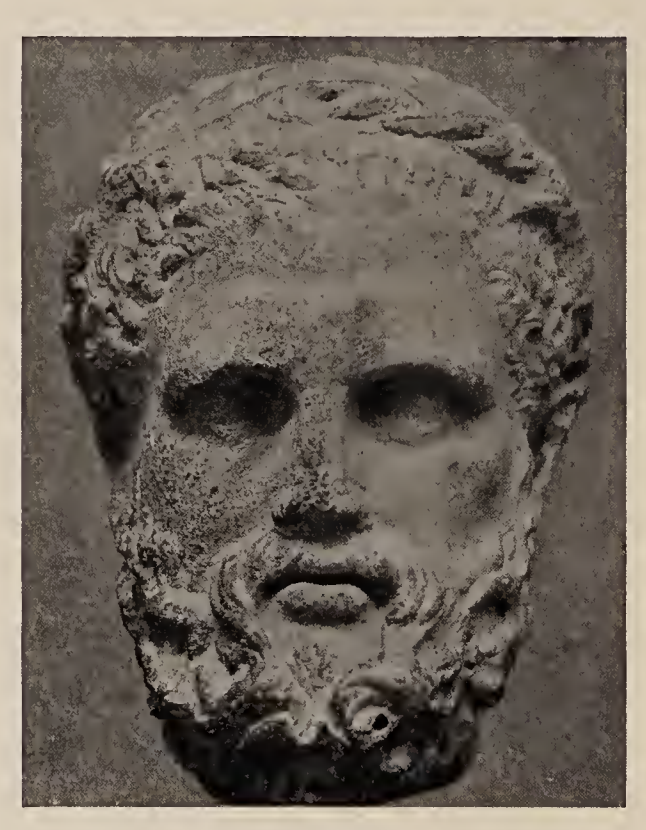
Bought in Rome.

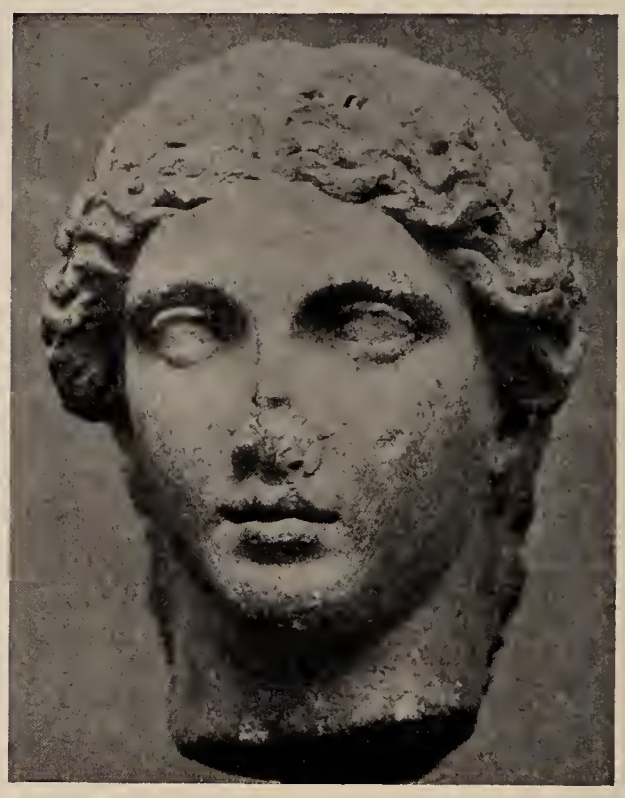
Henry L. Pierce Fund, 1901.

Inv. 01.8197.

Herakles is represented as bearded, and with short, curly hair, confined by a wreath. The details of the beard are worked out with the drill. The forehead has

a deep, horizontal depression, and swells out strongly in the lower part. The lips are slightly parted. The type is that of the statues





in the Museo Chiaramonti of the Vatican (Amelung, *Katalog*, I, p. 738, pl. 79; Furtwängler, *Masterpieces*, p. 341, figs. 146, 147) and in Villa Albani (Furtwängler, *ibid.* fig. 145) which Furtwängler ascribes to Praxiteles.

Hebe is crowned with a wreath of ivy; her hair is parted over the middle of the forehead, and carried to the sides in wavy locks. The regular oval shape of the face and the treatment of the eyelids recall slightly the head, no. 17; the type is possibly derived from a statue of the late fifth century.

A work of the neo-Attic school.

91. Small Head of a Youth

Greek marble. Height, 0.155 m.

Apparently cut from a relief. The back is a smooth surface. The bridge of the nose and part of the top of the cap are restored in plaster. An iron dowel is in the neck.

Henry L. Pierce Fund, 1900.

Inv. 00.306. *Ann. Rep.* 1900, p. 28, no. 7.

The head is executed in high relief, almost full-front, but turned slightly to its left. The youth wears a Phrygian cap, the cloth forming heavy folds

at the sides. The hair falls in thick curls on the forehead and the side of the face, covering the ears. The eyeballs are hollowed out roughly.

92. Small Head

Fine-grained marble. Height, 0.14 m.

Broken from a small statue. The neck is preserved at the back and the right side. The nose has been restored in plaster. The hand is broken across the middle of the palm. Two of the fingers and a lock of the hair are slightly injured. On the right side of the knot of hair is a small flat surface with a cylindrical dowel-hole drilled in it, showing that something was attached there.

Bought in Rome.

Francis Bartlett Collection, 1903.

Inv. 03.758. *Ann. Rep.* 1903, p. 59, no. 16.

The statue of which this head is a fragment, was part of a group, for a left hand carved against the back of the head is placed in such a way that it must have belonged to a second figure. The head is inclined to the right. The type of the face is that of a smiling child faun, though the ears are human. The lips are parted, showing the upper row of teeth. The hair is worn long, and drawn back in wavy strands to the crown, where it is tied

in a loose knot. Two small locks escape from the mass, and fall on the forehead; similar pairs of locks are carved in front of the ears and on the nape of the neck.

The head is probably from the figure of a maenad or a hermaphrodite which was grouped with a satyr. The type resembles that of the head placed on the hermaphrodite in the Malatesta group in Berlin (*Beschreibung*, no. 195; Clarac, 671, 1736). Cf. also the head in Berlin, no. 571, a

head at Petworth, described by Michaelis, *Ancient Marbles*, p. 611, no. 32, a head in Venice, Reinach, *Recueil de têtes antiques*, pl. 264, and a head in Dresden, *ibid.* pls. 265, 266.

The modelling is delicate, especially that of the hand and about the mouth. The hair is worked in great detail, the locks being separated by deep grooves skilfully hollowed out by means of a drill, and with smaller grooves carved upon them.

93. Small Head of an Infant Faun

Fine-grained marble. Height, 0.115 m.
Broken off at the top of the neck. The tip of one of the leaves of the wreath and the cluster of berries on the right side are missing. The nose and the right eyebrow are slightly injured.
Bought in Rome.
Francis Bartlett Collection, 1903.
Inv. 03.762. *Ann. Rep.* 1903, p. 59, no. 14. Klein, *Jahreshefte,* XIX, XX, 1919, p. 253ff., fig. 175.

The head is that of an infant with short curly hair and pointed animal's ears, wearing a wreath composed of ivy leaves and clusters of berries. It is inclined far to its left side; a troubled expression is given by the puckered brow and the lips. The surface of the flesh is highly polished.

94. Small Head of an Infant

Fine-grained marble. Height, 0.09 m.

Broken off at the top of the neck. One cluster of berries on the wreath has been restored in marble. The nose, the right eyebrow, and some of the berries are slightly injured.

Bought in Rome.

Francis Bartlett Collection, 1903.

Inv. 03.761. *Ann. Rep.* 1903, p. 59, no. 15. Klein, *Jahreshefte*, XIX, XX, 1919, p. 256, fig. 174.

The head represents a smiling baby with short, curly hair, wearing a wreath of ivy leaves and clusters of berries. The tips of the ears are hidden. It is smaller than no. 93, but similar in style and execution.

95. Statuette of Aphrodite Adjusting her Sandal

Palombino. Height, 0.114 m.

Missing, the head, the left arm, the right hand, the right leg from above the knee, the left leg from below the knee, and a part of the drapery behind.

Bought in Rome.

Henry L. Pierce Fund, 1901.

Inv. 01.8206.

The figure is balanced on the right leg which is partly bent; she stoops slightly, and lifts her left foot in order to adjust her sandal. She is nude except for an himation, a fragment of which appears on her left shoulder. It fell down her back, and was carried over her right thigh, where a fragment of it is preserved. The back of

the figure is less carefully worked than the front. The folds of the drapery are sharply cut with a drill in the hard stone.

96. Statuette of Aphrodite

Fine-grained white marble of a dull tone. Height, including plinth, 0.203 m.
Missing, the head, the right arm, the left hand, and the tip of the dolphin's tail. The right knee and the drapery on the left side are slightly injured.
Found near Smyrna.
Francis Bartlett Collection, 1903.
Inv. 03.760. *Ann. Rep.* 1903, p. 59, no. 17.

The nude figure stands with her weight on the left leg, the right knee being slightly bent, and the thighs pressed together. The arms are raised;

the hands were drawing up the ends of the himation which hangs at her back. On the right shoulder is the end of a lock of hair, and another shows on her left forearm. A dolphin is placed, head downwards, on a rock at her left side. The surface of the marble is polished.

97. Small Head of Athena

Fine-grained, fully crystalline, white marble. Height, 0.153 m.

Broken from a statuette. Missing, the tip of the nose, the tip of the chin, and both ends of the crest of the helmet. The surface of the garland and of the hair is worn. In both garland and hair are remains of a magenta-colored pigment.

From Athens.

Henry L. Pierce Fund, 1900.

Inv. 00.310. *Ann. Rep.* 1900, p. 27, no. 5.

The head is turned sharply to the left, suggesting that the figure was represented in vigorous action. The goddess may have been advancing in

a pose similar to that of a statuette from Epidauros in Athens (Nat. Mus., no. 274; Ἐφ. Ἀρχ. 1886, pl. 12, left), but turned in the opposite direction. Cf. also a statuette in Berlin, *Beschreibung der antiken Skulpturen*, no. 74. She wears a helmet with a high crest and a garland bound around it. Small curls escape from under the helmet upon the forehead, and the hair

falls in long locks at the sides, with traces of the use of the drill. The face is broad and round; the cheek-bones are prominent, the nose short, with dilated nostrils, the lips full and firmly pressed together. The eyes are wide open; and their lively expression is enhanced by the rendering of the pupils as round holes drilled in the marble. The surface of the flesh has a high polish.

Judging from details of technique (the polished surface, the plastic indication of the pupils, the drill holes in the hair) the head is to be dated in the second century A.D.

98. Cock

Fine-grained marble. Height, 0.288 m.; length, 0.51 m.
The head, the rear half of the tail, the left wing, the end of the right wing, and the legs are modern restorations, as is also the base.
From Rome.
Francis Bartlett Collection, 1903.
Inv. 03.759. *Ann. Rep.* 1903, p. 59, no. 20.

A cock represented life-size, bending forward, with head down. The attitude is life-like, the feathers are skilfully executed with a good deal of realistic detail.

99. Relief Representing the Death of Priam

Fine-grained Greek marble. Height, 0.38 m.; width, 0.49 m.; thickness, 0.05 m.

The back is rough, the edges partially smoothed. The upper right-hand corner is broken off; the surface is worn, and has been cleaned; the faces of Neoptolemos and Hekabe are injured.

Found near Florence, below Fiesole. Formerly in Palazzo Panciatichi, Florence.

Henry L. Pierce Fund, 1904.

Inv. 04.15. *Ann. Rep.* 1904, p. 56, no. 8. Gori, *Inscr. Ant.* III (1744), pp. 138, 148. Tischbein, *Aus meinem Leben*, ed. Schiller, II, p. 173. Dutschke, *Zerstreute antike Bildwerke in Florenz*, p. 242, no. 519. Bates, *Hallisches Winckelmannsprogramm*, p. 105, no. 579. Heydemann, *Röm. Mitt.* III, 1888, pp. 101 ff. pl. III. Brunn-Bruckmann-Arndt, *Denkmäler*, pl. 607, with comment by Arndt. Reinach, *Répertoire des reliefs*, II, p. 199. Chase, *Greek and Roman Sculpture*, p. 149, fig. 177. The inscription is published in *C.I.L.*, vol. XI, no. 1645.

Neoptolemos, with his left foot braced on the top of the long, low altar on which the old king sits, is dragging him from it by the hair with his left

hand, while the sword in his right is drawn back ready for the fatal blow. Hekabe, kneeling on the altar behind Priam, stretches out her arms in a frantic appeal for mercy. Neoptolemos is nude, save for a plumed helmet and a mantle which hangs behind him, its ends falling over his left arm and right knee. His large, round shield is carried on his left arm. Priam wears a Persian cap, a sleeveless chiton leaving his right shoulder bare, and an himation enveloping his legs. Hekabe is clothed in a Doric chiton with

overfold and kolpos; an himation covers her legs, and is drawn up over the back of her head.

At the close of the second or the beginning of the third century A.D. the relief was used by a Roman lady to decorate her tomb. She had carved upon the side of the altar the inscription,

AVRELIASECVNDA
SEVIVA·FECIT·SIBI·ET·SV
IS

"Aurelia Secunda in her lifetime made it for herself and her family." An earlier inscription appears to have been cut away to make room for this.

The work is a product of the neo-Attic school, made originally for a purely decorative purpose, though it later came to be used twice as a grave monument. The subject is dramatically conceived, and executed with vigor. Some resemblances to the frieze of the temple at Bassae in the composition and the style of the drapery have been pointed out by Heydemann. The prototype may have been a relief, or perhaps a painting, of the late fifth century B.C. The carving, though good, is not of the quality of an original work of that period. The nondescript form of the crest of Neoptolemos' helmet and the indistinct rendering of the fastenings of his shield are cited by Arndt in favor of the later dating. He also notes that the figure of Neoptolemos recurs on the Amazon sarcophagus in Paris (Robert, *Die Sarcophagreliefs*, II, 69b.).

100. Relief of a Woman with a Garland

Fine-grained, translucent marble. Height, 0.60 m.; width, 0.37 m.

Missing, the upper part from the level of the woman's waist. The block is triangular in plan; the two unsculptured faces are fairly smooth, and show dowel-holes for fastening to adjoining slabs. A large dowel-hole in the top of the fragment probably dates from an ancient repair.

Purchased from the James Fund and by special contribution, 1910.

Inv. 10.161. *Ann. Rep.* 1910, p. 59. *M.F.A. Bulletin*, IX, 1911, p. 52. Chase, *Greek and Roman Sculpture*, p. 152, fig. 182.

The block is a part of a large base or altar, which seems to have been of polygonal shape, to judge from the thin plinth at the bottom which ends in a curve at the right and is cut off at an obtuse angle at the left. The fragment includes the lower half of the figure of a woman carved in

high relief, standing in profile to left, with her weight on the right leg, while the left is drawn back slightly with only the toes touching the ground. Her hands were presumably raised, holding up a garland, the lower end of which hangs before her. She wears a long Ionic chiton, its texture indicated by crinkly lines, and over it a peplos of heavier material reaching to the ankles,

the upper part being doubled to form a diploïdion which falls in elaborate folds to below the waist. The garland is composed of ivy leaves and berries with a fillet wound about them at intervals.

The relief is a decorative work of the neo-Attic school, showing a mixture of the styles of earlier periods. The texture of the chiton and the conventional zigzag folds of the diploïdion are imitated from sculptures of the

archaic Greek period. This treatment of the drapery is in strong contrast to the free pose of the left leg and the characteristically Roman treatment of the wreath.

101. Triangular Pedestal of a Candelabrum

Pentelic marble. Height, without the plinth and cap, 1.035 m. Height of the figures, 0.465 m.

The plinth and the cap are modern. The ends of the acanthus leaves, the corners of the moulding beneath them, and the forelegs of the griffins are broken off. The injuries to the figures in the panels are as follows: A, the right hand and the greater part of the right lower leg missing; the thigh has been split off and replaced. B, the right leg missing; the nose injured. C, the front of the head, the right hand, the left forearm (dowel-hole in break) and the left knee missing.

Found under a house in the Borgo Nuovo, Rome, built in 1856. Formerly in Palazzo Lorenzana, Rome.

Catharine Page Perkins Collection, 1896.

Inv. 96.702. *Ann. Rep.* 1898, p. 21, no. 3. Matz-Duhn, *Antike Bildwerke in Rom*, III, no. 3659. Hauser, *Die neu-attischen Reliefs*, p. 79, no. 110. Reinach, *Répertoire des reliefs*, II, p. 201. Chase, *Greek and Roman Sculpture*, p. 149, fig. 178.

The pedestal is composed of a triangular shaft tapering towards the top, resting on an elaborately decorated base, and crowned by a projecting moulding, above which are placed three rows of inverted acanthus leaves. The angles of the base are occupied by the foreparts of griffins, with ibex horns and recurved wings. Beneath each wing is a large rosette. The space between each pair of griffins is filled with designs carved in low relief. In the centre a palmette develops downward from a pair of double spirals placed horizontally with a lotus flower at either side. Above, between the wings of the griffins, two similar double spirals are placed vertically side by side. The edges of the shaft have a beaded moulding. Its sides are panelled, and in each panel is the figure of a youth in high relief, standing on a projecting shelf. Side A: A youth in front view, with his head in profile to left. His weight is on his right leg; his right elbow is sharply bent, bringing the hand to the level of the shoulder; the left hand rests upon the hip, and both hand and arm are covered by a chlamys which hangs from the left shoulder. A petasos hangs at his back. Side B: A youth standing with his head in profile to right, his back showing in three-quarter view. He rests upon his left leg; his right leg was advanced; his right arm is bent sharply, and the fingers are clasped as if holding some object, of which however there is no trace; a chlamys hangs from his left arm. Side C: A youth in

front view, with his weight on his right leg, the left being bent with the heel raised from the ground; the right arm hangs out a little from the body; the left is bent, and the forearm and hand projected towards the spectator; this figure is entirely nude.

The pedestal is a work of the neo-Attic school, and belongs to a well-known type described by Hauser, *op. cit.* p. 18, type a. He cites in addition to this example a pedestal in the Lateran Museum, no. 96, p. 65 (Benndorf-Schoene, *Bildwerke des lateran. Museums*, no. 460, pls. XIV, XV), and another in Palestrina, no. 47, p. 35 (Matz-Duhn, *op. cit.* no. 3163). To these are to be added a pedestal in Copenhagen, Ny Carlsberg Glyp-

totek, *Billedtavler*, no. 282, and one in the Conservatori Museum. All five examples are exactly alike except for the reliefs in the panels, which for the most part reproduce familiar neo-Attic types. Those on the present pedestal are evidently inspired by statues in the round. The figure on side C is a copy of the Doryphoros of Polykleitos, and the heads of the other two show resemblance to the Polykleitan type. That on side A corresponds closely in pose with a statuette in the Barracco Museum in Rome, of which several other replicas are known, and which Furtwängler has connected with the Hermes of Polykleitos (*Masterpieces*, fig. 97, p. 238).

On the decoration of the lower part of the pedestal cf. L. Curtius, *Arch. Anz.* XXV, 1910, col. 265 ff.

102. Relief Representing a Sacrifice

Fine-grained white marble. Greatest length, 0.61 m.; height, 0.283 m.

The block is broken at both ends, and is preserved in two pieces, fastened together. It has suffered severely from fire: the surface is discolored and crackled, and bits of the figures and of the mouldings have flaked off. The figure at the left end is lost except for the left hand with half of the basket which it held, and a small piece of drapery appearing below the body of the goat. Of the goat only the head, the front part of the body and one hind hoof are preserved. The top of the priest's head and his face are chipped off. Most of the head of the woman to his right, the face of the camillus, his left forearm and his feet are missing.

Bought in Rome. *Henry L. Pierce Fund, 1901.*

Inv. 01.8205. Reinach, *Répertoire des reliefs*, II, p. 202. Chase, *Greek and Roman Sculpture*, p. 181, fig. 223.

This relief is a fragment of an architectural member the original use of which is not clear. The greater part of the surface is occupied by a frieze,

representing a Roman sacrificial scene, carved in low relief on a background 19 cm. high, enclosed at the top by a narrow taenia, and at the bottom by a band carved roughly to indicate the ground on which the figures stand. Below are two narrow fasciae, then a retreating moulding with a plastic leaf pattern, and at the bottom a round fillet. Near the right-hand end of the fragment are traces which show that the central, decorated portion of the block was set forward 5 cm. from the adjacent surface at either side. This was apparently smooth, with a moulding at the top, traces of which remain. The centre, given approximately by the altar, and exactly by the location of three cuttings in the soffit, is distant 30 cm. from the preserved right-hand edge of the decorated portion, which was

consequently 60 cm. long, and can have contained no more than the six figures of which there are remains. The block seems to have served as a lintel over a small opening in a wall, for the soffit is carefully smoothed, and the cuttings in it, though difficult to explain, prove that it was exposed.

The centre of the composition is occupied by a small, rectangular altar shown in perspective, hung with garlands, and with a fire burning on it. To the right of it the priest stands in front view, pouring a libation from a patera held in his right hand. He is bearded, and wears a long robe, girded above the waist, with sleeves to the elbows, and a mantle which is drawn up over his head, with one end falling upon his left shoulder and arm, while its other end passes under his right arm, and is held in front of him by his left hand. From the right a woman walks towards him, looking back over her shoulder at a boy. In her raised left hand she holds a dish with three sacrificial cakes. She wears a long dress and a short mantle. The boy, a *camillus*, stands in front view, looking towards the woman. He holds a pitcher for lustral water in his right hand; his left forearm was extended. He is clad in a short tunic girded at the waist, and with elbow sleeves. At the left of the altar a man advances, holding an axe in his raised left hand, and looking down at the recalcitrant victim, a goat, which he is dragging along by the horns. He wears the usual garb of the *victimarius*, a cloth fastened about the loins and covering the thighs, to which is added a short cloak clasped on the right shoulder and covering his left shoulder and arm. At the left are the scanty remains of the figure of a woman who stood behind the goat, holding a box, or a basket, covered by a cloth, in her raised left hand.

The composition is well balanced, the poses of the figures lifelike and varied. The execution is precise and detailed, the background being carefully smoothed with a slight polish, and the figures carved upon it in a sharp, cameo-like style. The work is probably to be assigned to the Augustan period.

103. Fragmentary Relief of a Reclining Man

Fine-grained marble. Height, 0.29 m.; greatest width, 0.235 m.
Broken at the top and the left side. The man's forehead is chipped, and there are other slight injuries.
From Italy.
Henry L. Pierce Fund, 1901.
Inv. 00.311. *Ann. Rep.* 1900, p. 29, no. 8.

The fragment includes the upper part of the figure of an old man reclining, in profile to left, upon a couch covered with drapery. He is smooth-

shaven, bald above the forehead, and has short, straight hair. His face, which is much wrinkled, shows strength and individuality. He wears a short-sleeved tunic and a mantle covering his left arm. He leans upon his left elbow, and holds in his left hand a large, two-handled vase. Over his wrist hangs a cord with clusters of ring-shaped objects (three in each) fastened to it at intervals. His right arm, which is broken off above the elbow, is extended in front of him. Above it are traces of an object which has not been identified. At the head of the couch, close to the right edge of the slab, is a tree with a vine twined about it, the two bound together by

a fillet. The man's head is in high relief, and modelled realistically with great detail; the rest of the composition is flatter, and, with the exception of the vase, more sketchily treated.

104, 105. Two Parts of a Decorative Relief

Marble. Height, 1.04 m.; length of A, 1.392 m., of B, 1.378 m.

102. Incomplete at the right end, where it is cut off vertically. 103. Incomplete at the left end. The upper left hand corner is broken off, and a piece is cut out of the border at the top.

From Torre Annunziata.

Francis Bartlett Collection, 1903.

Inv. 03.747, 03.748. *Ann. Rep.* 1903, p. 59, nos. 18, 19. Chase, *Greek and Roman Sculpture*, p. 185, fig. 230.

The slabs come from the two ends of a long panel surrounded by a border 28 cm. wide, with richly carved mouldings. At the outside is an astragalus, next to this a leaf and dart moulding, then a band of oak leaves, finally a second astragalus. The interstices of the patterns are hollowed out deeply, with undercutting, by means of the drill. The panel of each slab is occupied by a griffin carved in low relief, that in no. 102 standing in profile to right with his left paw raised, that in no. 103, placed symmetrically with the other. The tails of the monsters develop into elabo-

rate scrolls of acanthus. On the ground at the left edge of no. 103 are remains of the paw of a similar animal. Since it is impossible to restore another griffin here, the paw may have belonged to one leg of a tripod.

The designs are executed in a lively spirit, with an understanding of the decorative effect of a strong play of light and shade. In this respect they

resemble Flavian reliefs. The moulding of the border recalls most closely those on a Flavian altar in the Lateran (Strong, *Roman Sculpture*, pl. XXXIX, p. 131).

106. Relief of Mithras Slaying the Bull

Italian marble. Height, 0.65 m.; width, 0.84 m.
Incomplete at the top and right edge. Of the figures little is missing except the head of Mithras and the body of the dog.
From Rome.
Anonymous gift, 1892.
Inv. 92.2692. *Ann. Rep.* 1892, p. 16, no. 1. *Gazette des beaux arts*, 1912, vol. VII, p. 70. Reinach, *Répertoire des reliefs* II, p. 200, no. 4.

The slab, originally very nearly square, has a simple frame within which is a representation in rather high relief of Mithras Tauroktonos. Mithras, having leaped upon the back of the bull, and pulled his head up,

is plunging a short sword into his throat. A serpent lies along the ground, its tail coiled about one of the bull's hind legs, and a dog is leaping at the throat of the bull. The usual scorpion is not represented. Mithras wears an oriental costume with tight sleeves, trousers, boots, and a short cloak. The tunic is belted above an overfold. The cloak is fastened by a large round brooch, and streams out behind. Its folds, as well as those of the ends of the tunic, are deeply undercut. The bull is sinking upon the ground, and lashes his tail in the death agony.

The cult of the Persian divinity Mithras, practised in Asia Minor from early times, began to spread through the Roman Empire during the first

century A.D. Its popularity among the Roman soldiery accounts for the great number of monuments relating to it which have been discovered all over the ancient world. They have been most fully discussed by Cumont, *Textes et monuments figurés relatifs aux mystères de Mithra*. The present relief, which is far above the average as regards the quality of the sculpture, is to be placed early in the series, probably in the second century A.D.

107. Votive Relief to Artemis Anaïtis and Mên Tiamu

Coarse-grained, white marble. Height, 0.72 m.; width, 0.43 m.; thickness, 0.06 m.
Injured at the top, bottom, and right side.
Brought "from the Levant" before the middle of the nineteenth century, the relief was for many years exhibited among the curiosities of the old "Boston Museum," a hall attached to a theatre.
Gift of Mrs. Charles A. Cummings, 1894.
Inv. 94.14. *Ann. Rep.* 1893, p. 18. J. H. Wright, *Harvard Studies*, VI, 1895, pp. 55–74, pl. II.

"On the upper part of the front surface there is a panel upon which are represented in low relief a man, child, woman, and second child (the last fragmentary), standing in a row from left to right, *en face*, each with the right arm raised from the elbow, palm turned out, and thumb separated from the fingers. The attitude is the familiar one of adoration. The man and the boys wear the short sleeveless chiton and the long himation, the

latter thrown under the right arm and over the left shoulder. The woman wears a short himation similarly thrown, and the long chiton. What appears to be an object held in the left hand of the boy in the middle is perhaps only a piece of the untrimmed marble, and the tassel-like appendage near the left hand of the woman is nothing more than the rudely-cut end of the himation. In artistic character this sculptured relief is crude, stiff, and lifelessly conventional. The design, as often on tablets of this sort, does not exactly fit the inscription, which speaks of only one child. Hence we may infer that the slab with its relief was not made to order, but was selected by the devotees from a stock of ready-made stones as the one coming nearest to their needs.

"Above the panel was probably once an ornamental coping, which has been sadly mutilated. The right edge of the slab is likewise incomplete, being broken off from top to bottom.

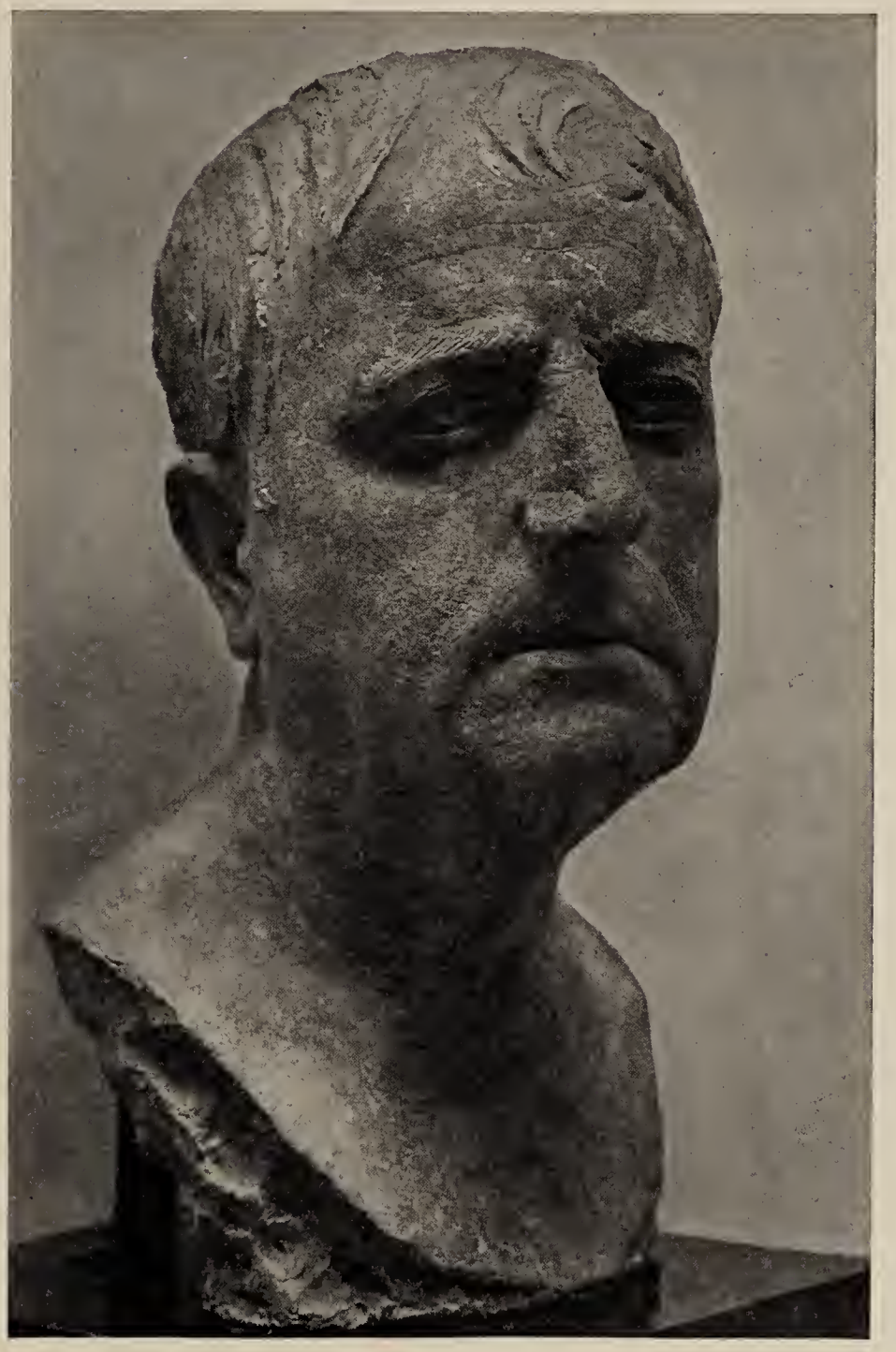
"Below the relief stands the inscription, in letters of the style current in Asia Minor, and especially in eastern Lydia, about 200 A.D. The inscription is perfectly preserved except that each line lacks at the end from two to four letters." (Wright.)

'Αρτέμιδι 'Αναείτι κ[αὶ Μη-]
νὶ Τιάμου Μουσαῖς β̄ [καὶ]
Καλλιγένεια ἡ σύμβι[ος αὐ-]
τοῦ ὑπὲρ Μουσαίου το[ῦ υἱοῦ]
5 μαρτυροῦντες τὰς δ[υνά-]
μις τῶν θεῶν ἀπέδω[καν]
τὴν εὐχήν· ἔτους σπα· [μη(νὸς)]
Δείου ῑ.

"To Artemis Anaïtis and Mên Tiamu: Musaes, son of Musaes, and Kalligeneia his consort, on behalf of Musaes their son, in testimony to the powers of the gods, have paid their vow. In the year 281, the 10th of the month Dios (A.D. 196?)."

An exhaustive commentary on this inscription is given by Wright, *l. c.*

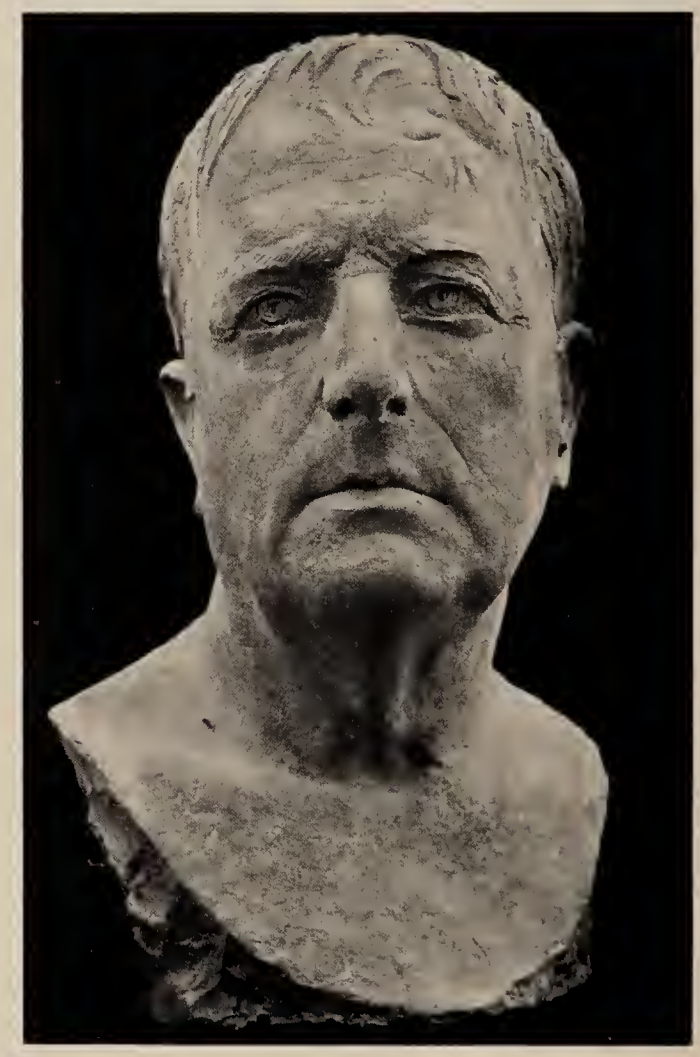
108. Portrait Bust of a Roman



Terra-cotta. Height, 0.357 m.; length of face, 0.17 m.
In perfect preservation, except for some slight abrasions.
Found in the neighborhood of Cumae.
Purchased by contribution, 1901.
Inv. 01.8008. *Ann. Rep.* 1901, p. 31. *M. F. A. Bulletin*, II, 1904, p. 22 (quotation of a statement by Furtwängler). Furtwängler-Urlichs, *Denkmäler griechischer und römischer Skulptur*,[3] 1911, p. 177, fig. 62. Sieveking, *Münchner Jahrbuch der bildenden Kunst*, 1911, p. 12, fig. 14. Delbrück, *Antike Porträts*, pl. 31. Hekler, *Greek and Roman Portraits*, pls. 144, 145. Sieveking, *Die Terrakotten der Sammlung Loeb*, II, p. 45. Swift, *A. J. A.* XXVII, p. 296, fig. 12. Chase, *Greek and Roman Sculpture*, p. 173, fig. 206.

This is a life-size portrait of an elderly man, whose face indicates a character combining force, refinement, and keen intelligence. The head is turned to its right, and the eyes look slightly upward. The bust is of the early form, which continued in use through the Julio-Claudian period.

The man is clean-shaven, and has straight hair, which has begun to grow thin above the forehead. This is high, rounded, and somewhat



broader at the top than at the brow. The nose is aquiline, the mouth firm, with a thin upper lip. His age appears most conspicuously in the looseness of the flesh covering the square jaw and hanging in folds below the chin. There is a large scar on the left side of the forehead.

The work appears to be unique among Roman portraits in terra-cotta in that the mask was produced directly from a mould taken from the face of the subject, and worked over by the artist only where it was necessary. The back of the head, including the ears, and the bust were modelled free-hand, as were also the eyes and the hair. But the surface of the face shows

an amount of detail which can only be explained on the theory that it is a mask. The lines on the forehead, as well as the scar, give this impression, especially if one compares the rendering of such lines on a head modelled entirely free-hand, like the portrait of Cicero in Mr. Loeb's collection (Sieveking, *Die Terrakotten der Sammlung Loeb*, II, pls. 104, 105). More convincing proof, however, is furnished by numerous minute, barely perceptible wrinkles in the skin, especially on the left cheek. The variation in technique can best be appreciated by comparing the rendering of the eyes with that of the surfaces around them. The hand of the artist is apparent not only in the sketchily incised iris and pupil and the fine lines indicating the eyebrows, but also in the somewhat hasty modelling of the upper lids and of the crow's-feet at their outer extremities. The use of a mask is suggested also by the pinched appearance of the end of the nose.

The question has been raised whether the mask was taken from the living face, or after death. It was customary in Rome, from early times onward, to make wax death-masks, which were used at the funeral and later placed in the family atrium. The moulds, which were carefully preserved, could be, and doubtless were, used by sculptors in making portrait statues and busts. Life-masks may well have been taken for a similar purpose, though the practice is not clearly attested. In the present case the astonishingly living quality of the portrait makes it difficult to believe that the mould was taken after death. A definite argument in favor of the theory that a life-mask was used is perhaps afforded by a peculiarity of the nose. The greater width of the right nostril suggests that it was plugged with a tube to enable the man to breathe while the mould was being made.

There seems to be no clue as to the identity of the subject; nor can the date of the work be fixed within narrow limits. It is to be assigned to the closing years of the republic or to the beginning of the imperial era.

109. Head of Augustus

Fine-grained Italian marble. Height, 0.433 m.; length of face, 0.19 m.

The base of the neck is worked for insertion, probably in a draped statue; it was fastened by five iron pins. A small piece has been inserted in the lower right side of the bust, in front. The crown of the head is of a separate piece, attached, but this is evidently original. The missing rim of the left ear was also worked separately and attached with the help of two iron pins. With these exceptions the preservation is well-nigh perfect.

Found at Ariccia, near Rome, between 1787 and 1796. Formerly in the collection of Cardinal Despuig, archbishop of Valencia, at Raxa, near Palma, in the island of Majorca.

Henry L. Pierce Fund, 1899.

Inv. 99.344. *Ann. Rep.* 1899, p. 31, no. 9. Catalogue of the Despuig collection, by Don Joaquin Maria Bover, Palma, 1845, no. 22. Visconti, *Museo Pio Clementino*, VI, p. 180, note 1. Visconti-Mongez, *Iconographie romaine*, II, p. 30. Hübner, *Bullettino dell' Instituto*, 1861, pp.

104 ff. (p. 108, no. 22). The same, *Antike Bildwerke in Madrid*, p. 297, no. 717. Bernoulli, *Römische Ikonographie*, II, 1, p. 40, no. 72. Arndt-Bruckmann, *Griechische und römische Porträts*, pls. 704, 705. *M. F. A. Bulletin* V, 1907, p. 2. Delbrück, *Antike Porträts*, pl. XLVII, figs. 18, a and b. An engraving of the head by Morghen, British Museum, Print Room, Raphael Morghen, Series XI, no. 4. Chase, *Greek and Roman Sculpture*, p. 177, fig. 213.

This head, from a draped statue of heroic size, is a strongly idealised representation of the emperor. Yet a comparison with the numerous extant portraits shows that it is a faithful likeness, accurately reproducing his fine, clear-cut features as well as the stern and cold expression characteristic of him. The neck is bent to the left, the head is inclined and slightly turned to the right. The hair is rendered in short, pointed locks, somewhat disordered, and more elaborately carved than is usual. The low, broad forehead has a horizontal crease faintly chiselled across it; the level brows

are slightly lowered, with two vertical furrows between them; the eyes are deeply shadowed, and have a cold, piercing glance. The long, shapely nose is slightly aquiline; the thin lips are tightly compressed; the cheeks are lean; and the chin is firm. The head is narrower at the level of the ears, and these stand out less than in many of the portraits.

Augustus, in this portrait, appears younger than in the famous statue from Prima Porta, which is supposed to have been made after the Parthian war, when he was forty-three years old. But a close dating of the head is impossible, for the sculptor has evidently represented the emperor as ageless rather than youthful.

110. Head of Augustus

Fine-grained Italian marble. Height, 0.31 m.; length of face, 0.18 m.

Broken at the base of the neck. A large part of the left side of the crown of the head has been lost by an oblique fracture. The end of the nose is missing; both ears are injured; and there is some incrustation of the surface of the face.

Gift of Edward W. Forbes, 1906.

Inv. 06.1873. *Ann. Rep.* 1906, p. 58. *M. F. A. Bulletin* V, 1907, p. 1. Chase, *Greek and Roman Sculpture*, p. 177, fig. 212.

This is a realistic portrait of Augustus showing him as a man of mature years. It is thus in strong contrast to the preceding head. "His face has no longer the round outlines of youth; the cheeks are slightly sunken, giving prominence to the cheek bones; lines of age are shaping themselves about the mouth; the vertical wrinkles of the forehead, between the eyes, lightly indicated in the representation of the boy, are here accentuated; the firm chin has become sharp; enough of the nose remains to show its aquiline shape." The muscles on the neck are prominently rendered. The ears are large, and stand out from the head more than in the preceding portrait. The details of the hair are less deeply carved.

111. Head of Tiberius

Fine-grained marble. Height, 0.41 m.; length of face, 0.17 m.

The base of the neck is worked for insertion. The lower part of the nose is missing, and there are small breaks in the hair, and in the edge of the veil. Otherwise in excellent preservation.

"Probably from Cività Lavinia" (Lanciani).

Purchased through Comm. Lanciani, 1888.

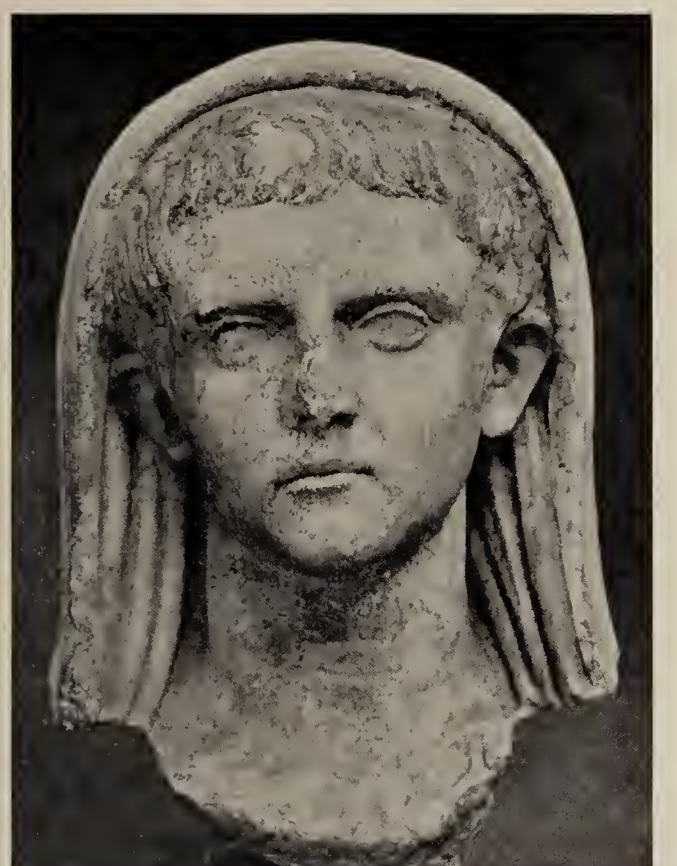
Inv. 88.346. *Ann. Rep.* 1888, p. 9, no. 1. Chase, *Greek and Roman Sculpture*, p. 179, fig. 216.

The head, which was made separately for insertion in a statue, is turned and inclined very slightly to the right. A portion of the toga is drawn up over the back of it, like a veil, from which it may be inferred that Tiberius was represented in the guise of a sacrificing priest, standing, draped in the toga, and probably holding a *patera* in his right hand.

The identification is to be regarded as certain; for the head shows, in addition to the well-known Claudian characteristics, the broad, flat cranium and the projecting ears, certain of the individual traits by means of which the portraits of Tiberius have been distinguished from those of other members of the family. The hair is carved in thick, irregular locks ending in a straight line across the forehead. This is broad and flat, swelling slightly above the brows, but with a nearly vertical outline, as on the coins of Tiberius. The eyes are widely opened, almost staring. Enough of the nose remains to show that it was of aquiline shape. The lower part of the face narrows down to the prominent, pointed chin. The resemblance to the accepted portraits appears most strongly in the rendering of the mouth.

The lips are thin; the lower one recedes somewhat, and there is a deep depression between it and the chin.

Bernoulli, *Römische Ikonographie*, II, I, pp. 144 ff., has collected fifty-eight heads, the majority of which he regards as authentic portraits of Tiberius. To his list may be added, besides this head, three examples in the



Glyptotek Ny Carlsberg, *Billedtavler*, 623–625, and a head found in the American excavations at Corinth in 1913, *A. J. A.* XXI, 1921, pp. 248 ff., pls. VIII, IX. These works vary widely among themselves, representing the emperor at different periods of his long life. In the majority, as here, he is shown as a comparatively young man. None of them is to be ranked with the best portraits of Augustus. The most recent discussion of the subject is by Swift, *A. J. A.*, *loc. cit.*

112. Portrait of Agrippa (?), in Relief

Greek marble. Height of the fragment, 0.34 m.; width, 0.325 m.; thickness, 0.07 m.

Part of the original top of the slab is preserved. The background is broken off below the chin and along the back of the head. The rim of the ear is broken. The top and rear surfaces of the slab are left rough.

From Athens.

Henry L. Pierce Fund, 1899.

Inv. 99. 347. *Ann. Rep.* 1899, p. 33, no. 12. Chase, *Greek and Roman Sculpture*, p. 182, fig. 224.

This is perhaps a fragment from a large relief representing a group of figures. It contains the portrait head of a middle-aged man, in profile, to right, carved life-size in low relief. He is clean-shaven, and his hair is

arranged in short locks, lightly carved on the surface. The features show a marked resemblance to those of Agrippa, the general of Augustus, especially in the forms of the deeply set eyes and the firm mouth and chin.[1]

113. Bust of Caius Caesar

Diorite. Height, 0.405 m.; length of face, 0.155 m.
The tip of the nose is restored; the rims of the ears are chipped; and the surface is somewhat worn.
Acquired through Comm. Lanciani.
Gift of Mrs. Samuel D. Warren, 1890.
Inv. 90.163.

The head is evidently a portrait of a youthful member of the family of Augustus. It has a broad cranium, thickly covered by long, smooth locks of hair, the details of which are not worked out deeply except in the central locks over the forehead. The ears stand out somewhat, increasing the appearance of breadth which the upper part of the face has in comparison with the lower part. The small eyes are set under slightly lowered brows,

[1] The identification was suggested by Dr. F. Poulsen.

giving a somewhat sinister expression to the countenance. The nose is straight, and the lips are thin, with a deep depression between the lower one and the narrow, prominent chin. The head is turned sharply to the

right; the bust is of the Julio-Claudian form. The surface of the flesh is polished, that of the hair left slightly rough.

This bust is to be added to the well-known series of heads which have traditionally been labelled as portraits of Caligula, and which are discussed by Bernoulli, *Röm. Ikonogr.* II, I, pp. 301 ff. The type, however, shows no strong resemblance to the coin portraits of this emperor, nor to the descriptions of his physiognomy which have come down to us. The requirements are much better met by another series of heads, as Studniczka has shown (*Arch. Anz.* XXV, 1910, pp. 532, 533). According to him the heads of the traditional Caligula type are probably portraits of Caius Caesar, the son of Agrippa and grandson of Augustus — a theory which would account for the resemblance to the former in the forehead and eyes and to the latter in the general shape of the head.

Only three of the heads of this type are certainly antique. The present example may possibly have been made in the Renaissance, like several others executed in colored stones (basalt, porphyry, etc.). But neither technique nor weathering definitely suggests that the head is not ancient.

114. Portrait Head of a Roman

Palombino. Height, 0.33 m.

Broken off at the junction with the neck. Most of the nose is missing; the ears, chin, temples, and right cheek-bone are injured.

Bought in Rome.

Henry L. Pierce Fund, 1899.

Inv. 99.343. *Ann. Rep.* 1899, p. 30, no. 8. Arndt-Bruckmann, *Griechische und römische Porträts*, 811, 812. Chase, *Greek and Roman Sculpture*, p. 174, fig. 207.

This is the portrait, above life-size, of an old man, clean-shaven, and either completely bald or with his hair all shaved close. At the back of the skull the surface is left slightly rough, but this is plainly due to neglect, not to an attempt to indicate hair. The head is broad and massive, with prominent cheek-bones, a large, firm jaw, and tightly closed mouth. The skull is high at the crown; and the back of the head, seen in profile, makes an almost straight line from the crown to the neck. All the individual details of the subject — the ugly outline of the skull, the furrowed forehead, the

swellings beneath the eyes, the loose flesh hanging in folds and creases about the mouth and jaw — are executed with unsparing realism.

The person represented has not been identified. The material, a very hard volcanic stone, is said to have been used in Rome only at the end of the Republican period.

115. Portrait Bust of a Roman

Fine-grained marble. Height, 0.345 m.

The neck is broken into four pieces which have been put together without restoration, leaving slight breaks on the right side and a small hole on the left. The tip of the left ear is missing. There are some remains of incrustation on the left side.

Found at Prima Porta.

Catharine Page Perkins Collection, 1896.

Inv. 96.699. *Ann. Rep.* 1896, p. 24, no. 7. Hekler, *Greek and Roman Portraits*, pl. 198 (there stated to be in the Lateran Museum).

The bust is of the small, Julio-Claudian form, and the head is turned to the right. It represents a man of between forty and fifty years of age, clean-shaven, with hair brushed forward, and ending in a nearly straight line across the top of the forehead. Its surface is fairly smooth, with short

locks lightly chiselled upon it. The face is lean, with a high forehead and large, aquiline nose; the lips are firmly closed; the ears stand out somewhat.

In the *Annual Report* this head is identified as Corbulo, but the resemblance to the authenticated portraits of Corbulo (Louvre 923, Arndt-Bruckmann, *Porträts*, 298; Capitol, Stanza dei filisofi 48 = Arndt-Bruckmann 296) is very slight. It also bears a certain resemblance to a head in the Uffizi Palace, Florence, which was wrongly included by Bernoulli among the portraits of Corbulo (*Röm. Ikonogr.* I, p. 275, fig. 41, cf. Arndt-Bruckmann, *Porträts*, pls. 299, 300). The arrangement of the hair and the form of the bust show that the work is to be assigned to the first half of the first century A.D.

116. Small Portrait Bust of a Roman

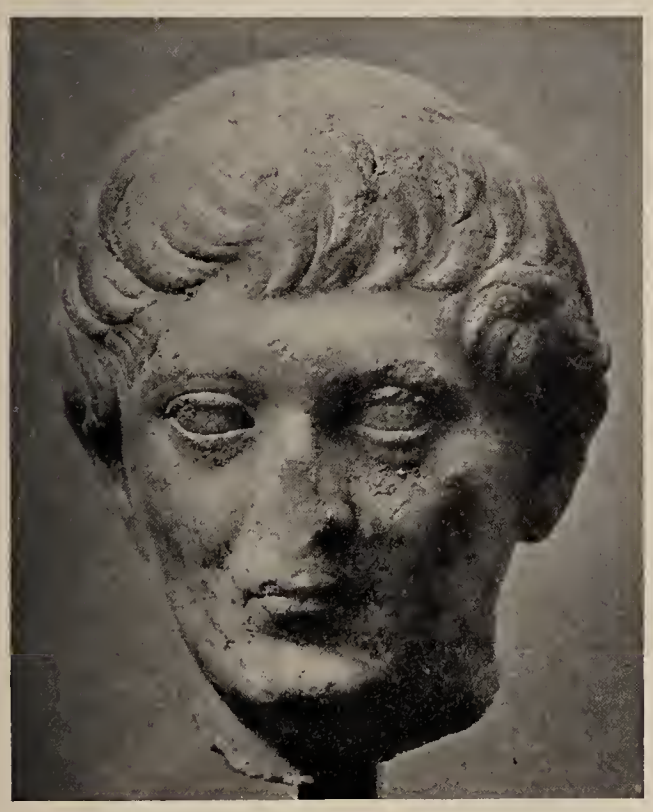
Fine-grained marble. Height, 0.155 m.
Part of the nose is broken off; the right eyebrow, the chin and the edge of the bust are injured.
Bought in Rome.
Francis Bartlett Fund, 1913.
Inv. 13.230. *Ann. Rep.* 1913, p. 87.

The head is finely poised on a long, slender neck, and looks to its right. It represents a man of middle age, with long and narrow face, aquiline nose, prominent cheek-bones, lean cheeks and hollows at the temples. There is a deep, vertical furrow in the middle of the forehead, and a slight fullness under the eyes; several creases are chiselled across the front of the neck. He is clean-shaven, and his hair is treated as a smooth mass with irregular rows of locks lightly incised upon it.

On the evidence of the treatment of the hair and the bust form the work is to be assigned to the Julio-Claudian period.

117. Small Portrait Head of a Man.

Pentelic marble. Height, 0.09 m.
Broken off near the top of the neck. The end of the nose is missing.
From Athens.
Henry L. Pierce Fund, 1901.
Inv. 01.8199.



This is a portrait of a man of mature years, clean-shaven, and with thick hair falling in large, irregular locks, which are carefully carved on the forehead, but only sketchily indicated on the crown. The skull is high and rounded, the face broad, with prominent cheek-bones. The eyes are set nearly on a plane with the brows. The ears are large.

118. Portrait Bust of a Roman Woman

Fine-grained marble. Height, 0.35 m.
Preserved intact, except for the tip of the nose which is restored in plaster.
From Capua.
Henry L. Pierce Fund, 1899.
Inv. 99.345. *Ann. Rep.* 1899, p. 32, no. 10. Chase, *Greek and Roman Sculpture,* p. 179, fig. 218.

The head is turned slightly to its right, and the bust is of the Julio-Claudian form, including only the upper part of the shoulders and breast. The features are those of a mature woman of strong and straightforward character. Her face is of a rather square shape, with high cheek-bones, aquiline nose, large and firm mouth, and powerful jaw. Her hair is divided by two parallel partings into three portions. The middle portion is brushed forward to form a roll above the forehead, and is then divided into two braids which are wound around the head; the lateral portions are drawn in wavy strands along the sides of the head, covering the tips of the ears, to the back of the neck, where the ends of all three portions are gathered into a small knot. The surface above the braids is smooth, save for fine, parallel lines engraved on it. This style of wearing the hair, with some variation in details, was in vogue throughout the reign of Augustus. It is illustrated first on coins of Fulvia (43–30 B.C.), and lasted into the reign of Tiberius (cf. Pauly-Wissowa, *Realencyclopaedie,* VII, p. 2135).

In the *Annual Report* this head is identified as a portrait of Octavia, the

sister of Augustus, because of its alleged resemblance to a basalt bust in the Louvre. But, apart from the correspondence in the coiffure, the likeness is not sufficient to show that the two represent the same person. Moreover, the identification of the basalt bust is itself far from certain (cf. Bernoulli, *Röm. Ikonogr.*, II, I, p. 116). The head also shows little of the beauty ascribed to Octavia by Plutarch, and no trace of family resemblance to Augustus. It must therefore be included among the numerous unidentified portraits of Roman women of this period.

119. Portrait Head of a Girl

Fine-grained marble. Height, 0.225 m.

The piece includes the whole of the neck, its base being worked as if for insertion. The end of the nose is broken off, and the right side of the forehead is slightly injured.

Found at Prima Porta.

Catharine Page Perkins Collection, 1896.

Inv. 96.697. *Ann. Rep.* 1896, p. 23, no. 8. Poulsen, *Greek and Roman Portraits in English Country Houses*, p. 61, fig. 38.

This is a portrait, somewhat under life-size, of a little girl with full cheeks and a small mouth drawn in at the corners with a slightly smiling expression. Her hair is parted in the middle and carried in waves to the sides of the head, covering all but the lobes of the ears; the shorter locks at the front end in little curls on either side of the forehead; a braid is laid along the top of the head from the forehead to the crown. The hair at the back is unfinished.

On the evidence of the coiffure the head is to be dated in the Julio-Claudian period.

120. Seated Statue of a Woman

Fine-grained Greek marble. Height, 1.175 m.

The statue was either originally made separately from the seat, which is not preserved, or cut from it later. There are numerous indications of a second use. The front and back of the upper part of the body have been sawn in two, and fastened together again; the left shoulder has been sawn off, and replaced; two fragments broken from the joint on the right side have been replaced, perhaps by new pieces; the front of the footstool and part of the left foot have been

worked off. The head, which is missing, was made separately. The right forearm was also made of a separate piece; it has been refastened, with some restoration in plaster of the drapery at the elbow; the thumb and fingers are broken off. Its clumsy execution suggests that it dates from the second use. The missing left arm was also worked separately. The instep and great toe of the left foot have been restored in plaster. Some small fragments of drapery have been refastened, and a few others have been restored in plaster. The surface, now worn in places, had a slight polish.

Found at Vasciano, near Todi, in Umbria, in the ruins of a Roman bath of the second or third century A.D.

Francis Bartlett Collection, 1903.

Inv. 03.749. *Ann. Rep.* 1903, p. 58, no. 11. Pasqui, *Notizie degli Scavi*, 1900, p. 253. Reinach, *Gazette des beaux arts*, 1909, vol. I, p. 197 (cf. p. 200). Amelung, *Röm. Mitt.* XVI, 1901, p. 29. Von Mach, *Greek and Roman Sculpture*, pl. 319. Bulle, *Der schöne Mensch*,[2] figs. 97, 98, p. 364. Chase, *Greek and Roman Sculpture*, p. 180, fig. 219.

The figure is seated with her feet on a footstool placed obliquely before her chair; the right foot is drawn back, the left advanced and held in such a way that only the ball of the foot touched the stool. Her right arm is stretched out to the front; the left arm was drawn back, and probably raised. She wears sandals, the straps of which were indicated only by paint, and an Ionic chiton of thin material which has slipped down a little on the right shoulder, revealing an undergarment. A himation covers her back, one end falling over her left shoulder and arm, the other carried across her lap and covering her legs.

There is a suggestion of the style of the late fifth century B.C. in the treatment of the clinging chiton with its small, rippling folds, and in the design of the folds of the himation on the left side, which appear as if stirred by a breeze (cf. the remarks of Amelung, *l. c.*). But the execution of the details of the drapery is characteristic of the time of Augustus. The elaborate, deeply hollowed folds are stiff and angular, skilfully carved, but producing a restless effect. Compare the simpler treatment of the fragment, no. 47. A statue in Wilton House (Michaelis, *Ancient Marbles in Great Britain*, p. 694, no. 117; Clarac, pl. 498 A, no. 1131 E) is a replica, as Amelung has noted.

The figure, inspired by a Greek type, was probably made to serve as a portrait statue, both in its original and its second use. It is therefore included here, together with the two following statues, in the series of Roman portraits, though the heads are missing in all three cases.

121. Portrait Statue of a Roman Woman

Pentelic marble. Height, 1.23 m.

Missing, the head, the left foot and ankle, the lower part of the right leg, and the lower folds of the himation near the left leg. A break runs across the legs just above the knees. Some of the drapery folds are injured, and a small portion, just below the left arm, is restored in plaster. The surface in general is well preserved, with a brown patina.

Bought in Rome.

Henry L. Pierce Fund, 1901.

Inv. 01.8191. *Ann. Rep.* 1901, p. 35. Von Mach, *Greek and Roman Sculpture*, p. 350, pl. 320. Chase, *Greek and Roman Sculpture*, p. 180, fig. 220.

The slender figure stands with her weight on the right leg, the left being bent at the knee and the foot drawn back slightly. She wears a chiton which is visible only over the breast, and an himation enveloping most of her body, including the right arm and hand. This hand rests on the thigh, and holds up some folds of the drapery. Her left arm is bent at the elbow, and the hand grasps lightly the rolled edge of the himation, which passes from the right shoulder across the breast, and is thrown over the arm with its ends hanging down her side. A small, spiral curl shows on the left side of her neck, and a signet ring is on the ring finger of her left hand.

This type of draped female figure goes back to the fourth century B.C., and was frequently used, with variations in details, throughout the Hellenistic and Roman periods. The present example is a Roman work, apparently the portrait statue of a lady of the Claudian age, for the curl on the neck suggests that the hair was dressed in the style affected by Agrippina the Elder.

On the Greek origin of this type see Amelung, *Die Basis des Praxiteles aus Mantinea*, p. 47, and for other Roman examples cf. the statue in the Vatican, Braccio Nuovo 77, Amelung, *Die Skulpturen des vat. Museums*, I, p. 94, pl. 13, and further replicas there cited.

122. Statue of a Roman in Armor

Pentelic marble. Height, 1.09 m.

Preserved down to the bottom of the leather pendants, the lower surface being roughly worked (perhaps in modern times). The missing head and right arm were made separately. The left arm is missing from just below the shoulder, together with most of the mantle. A large piece of marble has split off from the back on the left side. In the back, just below the neck, is a large, rectangular hole. The edges of some of the leather pendants are broken, the face of the palladium is worn away, and the fastening of the shoulder piece is injured.

Bought in Florence; said to have been brought there from Rome.

Henry L. Pierce Fund, 1899.

Inv. 99.346. *Ann. Rep.* 1899, p. 33, no. 11. Chase, *Greek and Roman Sculpture,* p. 177, fig. 214.

This is apparently a fragment from a statue of a Roman emperor. The figure stood with the weight on the left leg; the right arm was raised, and probably held a spear; the left was lowered. The costume consists of a short tunic which is visible only on the left upper arm, a metal cuirass with a leather lining terminating at the bottom and at the arm holes in broad, loose strips with fringed ends, and a paludamentum, or military cloak, a portion of which shows above the left shoulder, while the remainder hung down the back, with its end probably thrown over the left forearm.

The cuirass is modelled in imitation of the bodily forms which it covers, and is richly decorated in low relief. On the right shoulder-piece (the left is covered by the cloak) is a floral pattern ending below in a lion's head which held a ring in its mouth. It can be seen that this was tied to a corresponding ring on the cuirass. In front, between the shoulder-pieces, is a gorgoneion with two snakes tied together beneath the chin. The main design consists of a palladium with a figure of Victory on either side of it. The image stands full front, in an archaic pose, upon a cylindrical base, which is supported by an inverted flower. She wears a helmet, an Ionic chiton and an aegis covering both breasts, brandishes a spear (indicated only by faintly incised lines) in her raised right hand, and has a large shield on her left arm. The Victories have long wings outspread, and wear the short chiton of kalathiskos dancers. The one to the left is dancing on tip-toes, with face bent downwards and hands held at her breast. The other stands on tip-toes, raising her hands to the shield, perhaps in order to tie a fillet upon it. Below and at both sides of this group is a floral design composed of an inverted palmette from the base of which issue graceful scrolls ending in flowers. Two rows of pendent plates are attached to the bottom of the

cuirass, each decorated in relief, as follows. In the upper row the two central plates have each two ram's heads set back to back; then, to right and left, a winged head of Medusa of the beautiful type, in three-quarter view; then, to the right, a facing head with horns rising above the middle of the forehead, and, to the left, a facing gorgoneion of the ugly type; then, to the right an elephant's head, and, to the left, a lion's head. In the lower row, the three central plates show a lion's head; then, on either side, a lion's scalp; then, to the right, a floral ornament, and, to the left, a helmet. The plates at the back have floral designs less carefully executed. A number of small holes, drilled into most of these plates in a somewhat arbitrary manner, are apparently intended to add to the decorative effect: it is unlikely that they served for the attachment of metal ornaments. The rendering of the spear of the palladium and of subordinate details of the floral ornaments merely by incised lines shows that the sculptural decoration was supplemented, and its effect heightened, by the application of colors.

The statue is an excellent example of its class. Even in its fragmentary condition the torso is full of life. The leather strips are treated as if stirred

by the motion of the right thigh; the folds of the paludamentum on the shoulder are carefully studied; the reliefs on the cuirass are freshly and delicately carved. A torso in the Vatican, Galleria delle statue 248 (Amelung, *Die Sk. d. vat. Mus.* II, p. 405, pl. 45) is so closely related in style, as well as in the pose and the relief decoration, as to suggest that the two statues came from the same workshop. The example in the Vatican has been dated, by von Rohden, *Die Panzerstatuen mit Reliefverzierung, Bonner Studien*, p. 13, in the second half of the first century A.D.

For a list of Roman statues in armor see Wroth, *J. H. S.* VII, 1886, pp. 126 ff., with von Rohden's additions, *op. cit.* pp. 17 ff. Cf. also Hekler, *Jahreshefte*, XVIII, XIX, 1919, pp. 210 ff.

123. Portrait Head of a Roman Woman

Coarse-grained Greek marble. Height, 0.31 m.; length of face, 0.177 m.
Broken off at the base of the neck. The upper part of the hair over the forehead was made of a separate piece which is missing. The tip of the nose is restored in plaster.
Bought in Rome.
Francis Bartlett Collection, 1903.
Inv. 03.744. *Ann. Rep.* 1903, p. 58, no. 13.

This is the portrait of a woman with full, round and rather fine features. Her hair is arranged in a variety of the Flavian coiffure: it is carried high above the forehead in irregular, wavy strands worked out deeply with the drill, and is gathered into a large knot behind, below the crown. A small

lock falls on either side of the neck. The forehead is low; in the profile view its outline is perpendicular, making a pronounced angle with the nose. The chin is prominent, and has a slight cleft in the middle. The eyes are large and widely opened; the iris and pupil are not rendered plastically; but the hair of the eyebrows is indicated by incised lines. The mouth is small, and the lips are thin.

The hairdress and the carving of the eyebrows serve to date the head at the close of the first century A.D. The person represented has not been identified.

124. Portrait Bust of a Small Boy

Greek marble. Height, 0.245 m.; length of face, 0.09 m.

Missing, the tip of the nose. The surface has suffered slightly from cleansing with acid.

Bought in Naples.

Henry L. Pierce Fund, 1901.

Inv. 01.8202. Chase, *Greek and Roman Sculpture*, p. 181, fig. 221.

This is the portrait of a boy two or three years old, with a round head, high at the crown, and soft, plump cheeks and chin. The eyes have an intent look; the lips are slightly parted. The hair is brushed forward from the crown in wavy locks, and is cut off in a horizontal line low on the forehead.

The fact that the bust is draped and includes more of the breast than is usual in the Julio-Claudian period suggests that the portrait is to be dated in the second half of the first century A.D.

125. Head of Marciana

Fine-grained marble. Height, 0.26 m.; length of face, 0.155 m.
Broken off at the top of the neck. Parts of the nose and of the right ear are missing, and there are other slight injuries. Except for some incrustation on the right side of the face the surface is in excellent condition, with a patina of a warm, ivory tone.
Said to have been found at Subiaco.
Arthur Knapp Fund, 1916.
Inv. 16.286. *Ann. Rep.* 1916, p. 96. *M.F.A. Bulletin*, XIV, 1916, p. 36. Chase, *Greek and Roman Sculpture*, p. 186, fig. 233.

The head is a portrait of a Roman lady who may be assumed to have reached middle age in the reign of Trajan, for she wears her hair in a style

very similar to that illustrated on the coin portraits of the emperor's sister, Marciana, and her daughter Matidia. A narrow band of hair, laid in flat curls on either side of a central parting, borders the forehead. Above this a series of fourteen cylindrical puffs rises almost vertically in the form of a diadem. A small curl hangs in front of each ear. The back hair is divided

into a number of separate strands which are wound together loosely, and laid in a thick coil around the crown of the head.

This coiffure was not worn only by Marciana and Matidia; but since their portraits were undoubtedly made in larger numbers than those of private persons of the time, the question naturally arises, in the case of heads with the hair similarly dressed, whether they represent one of these members of the imperial family. The attempts hitherto made to establish the portrait of Marciana are far from convincing (cf. Bernoulli, *Röm. Ikonogr.* II, 2, pp. 96 ff.). Some of the heads which have a slight similarity

to the coins in profile are too youthful, since Marciana was at least fifty years of age when Trajan became emperor; and none of them show any trace of the resemblance to her brother which may reasonably be assumed. All the requirements are, however, admirably fulfilled by the present head. The coins struck in honor of Marciana after her death (cf. the illustration) show her as an old woman, over sixty-five years of age; whereas the marble head represents a woman some fifteen years younger. Allowing for this lapse of time between the two portraits the resemblance is striking. The outline of the forehead, with its indentation at the root of the nose, is the same in both; and the formation of the lips and chin corresponds closely, except for the more pronounced furrow running from the nose to the end of the mouth on the later likeness. The discrepancy in the hairdress is also

accounted for by difference in date between the two portraits. Aside from the fact that the marble head lacks the metal diadem appearing on the coin, the single series of large curls rising vertically above the forehead is more closely related to Flavian coiffure than are the two receding rows of flame-like locks shown on the coin and on other Trajanic heads. A resemblance to the well-known portraits of Trajan is also plainly recognizable. It appears most strongly in the formation of the upper jaw, the straight, thin lips, and the small but prominent chin with the deep depression above it. A comparison with a head of Trajan in the Ny Carlsberg Museum (*Röm. Mitt.* XXIX, 1914, pl. III) reveals also a likeness in the shape of the forehead, the size and setting of the eyes and the modelling of the upper part of the cheeks.

Aside from its iconographic value the head is of interest as showing that Trajanic portraiture, though showing no trace of idealization or striving for dramatic effect, is not to be classed as inferior to that of the Flavian period. The head is an intimate and living likeness of a woman of simple, forceful character, somewhat severe, yet not lacking in charm. A certain intensity is imparted to the gaze by the treatment of the shadows under the brows and the eyelids, which are salient and sharply cut. The eyebrows are rendered by rows of oblique, incised lines in the usual manner of this period, but the iris and pupil were left to be indicated by color. Whatever coldness there may be in the expression of the eyes is, however, more than atoned for by the delicate modelling of all the individual details of the lower part of the face. An equal skill and care have been bestowed upon the literal rendering of the tasteless, artificial coiffure.

126. Tombstone of Petronia Hedone and her Son, Lucius Petronius Philemon

Fine-grained marble. Height, 0.565 m.; width, 0.495 m.

The top and back of the slab are smoothed, the sides left slightly rough. A small, round hole, as if for a pipe, is drilled through the middle of the relief. The noses of both heads are broken off; otherwise the preservation is almost perfect.

Bought in Naples. *Henry L. Pierce Fund, 1899.*

Inv. 99. 348. *Ann. Rep.* 1899, p. 34, no. 13.

A shallow niche, rounded at the top and with a slightly projecting shelf below, occupies the upper two-thirds of the slab. In it are placed, side by

side, the busts of Hedone and her son Philemon, carved in high relief. She is a middle-aged woman of severe, but not unpleasing countenance, with deep-set eyes, prominent cheek-bones and a firm mouth. Crow's-feet are indicated at the corners of the eyes, and the full, loose flesh about the

mouth is deeply lined. Her hair is arranged above the forehead in a high, pointed coiffure, and a mass of braids is coiled about the crown of the head. The bust includes the shoulders and the breast. Her dress is fastened above each shoulder by strings tied in a knot. Part of an undergarment shows at the left side. Philemon has the soft, undeveloped features of a boy of perhaps ten years of age. His thick hair is arranged in short, wavy locks. He wears a tunic and a mantle hanging over his left shoulder. On both heads the pupils of the eyes are indicated by small drilled holes set just below the upper lids.

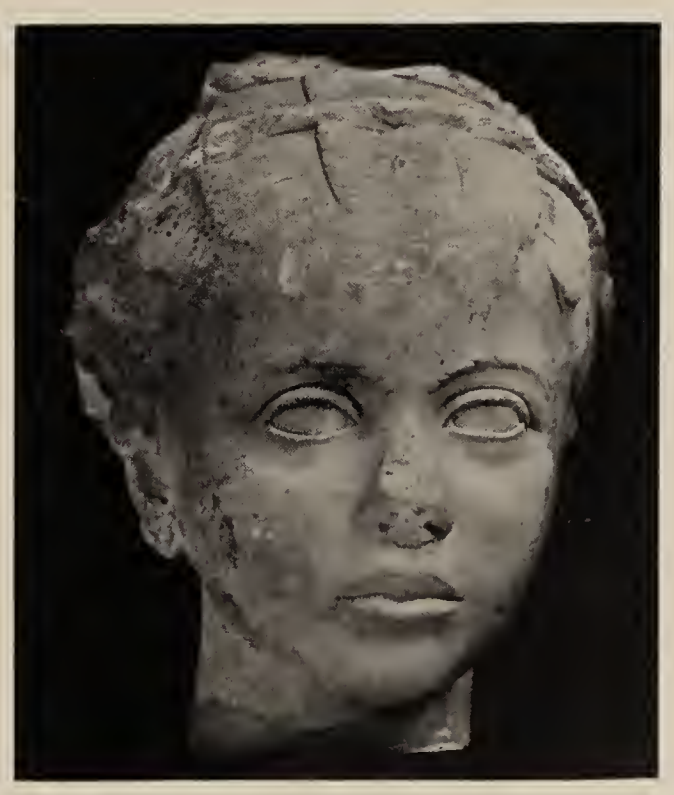
The lower third of the slab is treated as a panel, containing the following inscription:

PETRONIA · HEDONE · FECIT · SIBI
ET · L · PETRONIO · PHILEMONI · FILIO
ET · LIBERTIS · LIBERTABUSQUAE
POSTERISQUAE · EORUM

"Petronia Hedone made (this monument) for herself and for Lucius Petronius Philemon, her son, and for her freedmen and freedwomen and their descendants."

The hairdress of Hedone is a simplified variety of the Trajanic coiffure, the principal feature of which was a high structure of some sort above the forehead. The bust form here illustrated came into use in the Flavian period. The plastic indication of the pupils did not become general till the time of Hadrian, but there are examples of its use earlier. The relief may, therefore, be dated in the opening years of the second century A.D. It is to be classed with the admirable Flavian and Trajanic studies of middle class Romans, of which the well-known relief of the shoemaker Gaius Julius Helius (Strong, *Roman Sculpture*, pl. CXII) is a typical example.

127. Portrait Head of a Girl



Highly crystalline, Greek marble. Height, 0.22 m.; length of face, 0.14 m.

Broken off at the neck. Missing, most of the nose. The ears, the braid and the fillet are injured. The right side is uninjured.

Said to have been found at Corinth.

Catharine Page Perkins Collection, 1896.

Inv. 96.698. *Ann. Rep.* 1896, p. 24, no. 9.

This is a portrait of a little girl, with a lifelike and rather sad expression. Her eyes are large, with heavy lids; the eyebrows are rendered plastically. She has prominent jaws and thick lips, suggesting a strain of negro blood. Her hair is arranged in a series of large, flat waves encircling the head, and held in place by a round fillet. A braid is wound

about the crown. The surface of the waves is smooth, with lines incised upon them at intervals.

The head is to be dated in the Flavian or the Trajanic period, judging from the plastic rendering of the brows and the sharp carving of the eyelids.

128. Portrait Bust of a Roman Woman

Fine-grained, Italian marble. Height, 0.48 m.; length of face, 0.143 m.

The tip of the nose, the ears and the edges of the bust are slightly injured, and parts of the forehead have been chipped off as a result of a blow. Otherwise the preservation is excellent.

Henry L. Pierce Fund, 1904.

Inv. 04.284. *Ann. Rep.* 1904, p. 57, no. 10. Chase, *Greek and Roman Sculpture*, p. 188, fig. 238.

This is the portrait of a Roman lady of perhaps thirty years of age, with a coiffure resembling that of the empress Faustina the Elder. A mass of braids is coiled about the top of the head; below this, broad, elaborately waved locks pass from the brow to the back of the head where the hair is arranged in a vertical roll which joins the coil of braids on the crown. Her face is oval in shape, with rather broad cheeks and a small chin. The eyes are small and set close together, with iris and pupil faintly incised; the nose is rather aquiline, the mouth expressive, the jaw firm. The neck is long and slender, and the head is beautifully poised, looking to the right and inclined in the same direction. The bust, which includes the breast and the greater part of the shoulders, is covered by a simple, close-fitting garment, and has a small tablet at the bottom. The surface of the marble is lightly polished.

Faustina the Elder died in 141 A.D. On the evidence of the coiffure the bust is, therefore, to be dated about the beginning of the reign of Antoninus Pius.

129. Portrait Head of a Man

Fine-grained, slightly greyish, Asiatic marble. Height, 0.33 m.; length of face, 0.165 m.

Broken off at the base of the neck. Missing, the greater part of the nose and of the right ear, and the lobe of the left ear. The lower lip and the chin are injured, and the surface of the hair on the right side is worn. On the same side there are remains of the yellowish-brown paint with which the hair was colored. In the hair are also remains of a thick, cream-colored substance, which was probably deposited there accidentally, since there are slight traces of it also in the ears and on the neck.

From Tralles.

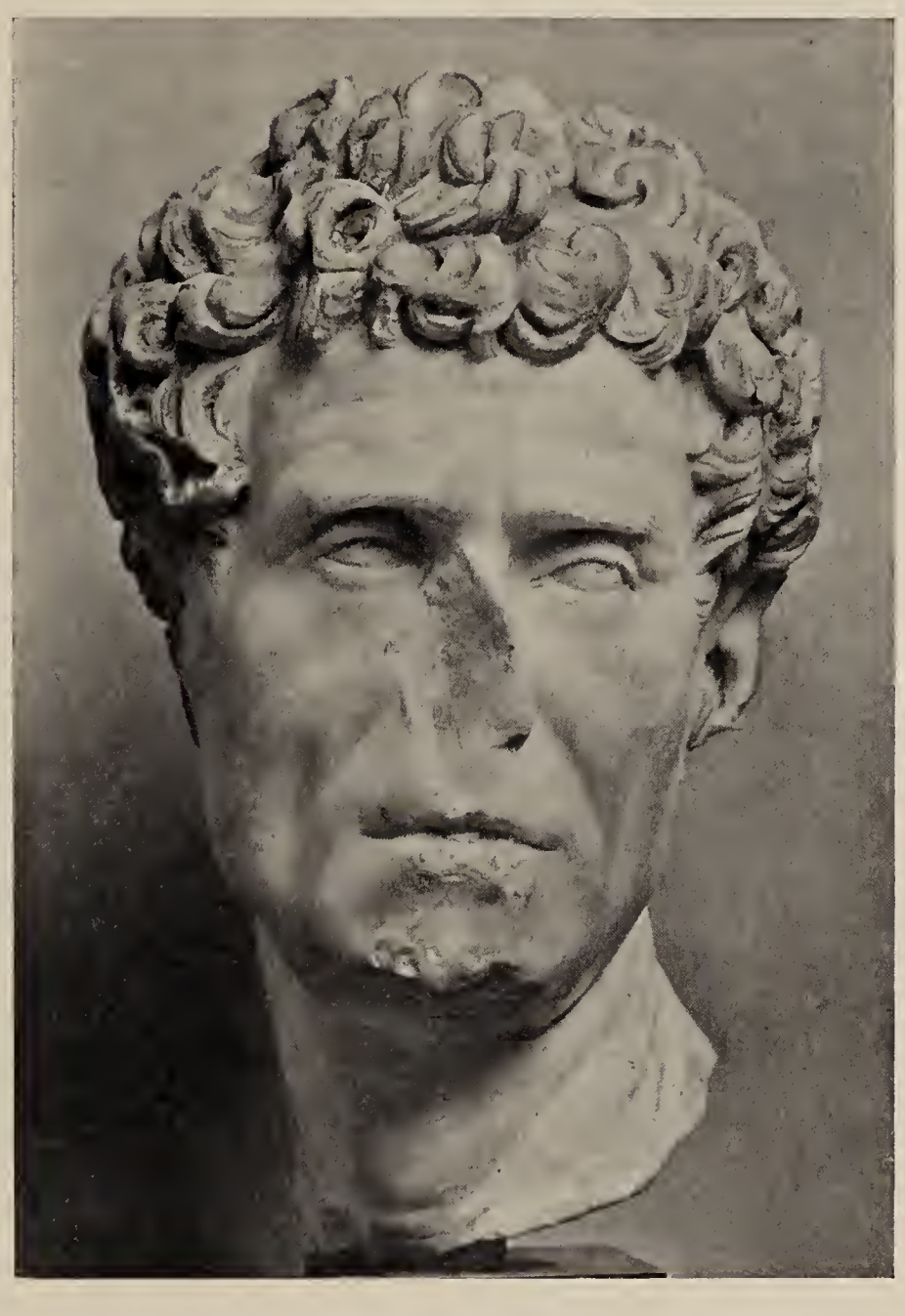
Henry L. Pierce Fund, 1899.

Inv. 99.349. *Ann. Rep.* 1899, p. 34, no. 14. Hekler, *Greek and Roman Portraits*, pl. 229.

The head, which has perhaps been broken from a statue, is turned sharply to the left, and the eyes look in that direction. It is a realistic portrait of a middle-aged man of keen and nervous temperament. He is smooth-shaven, and has thick, curly hair, which was colored yellowish-brown. The locks about the forehead are worked out in great detail with the help of the drill. At the back they are flatter and without drill marks. The surfaces of the curls are covered with finely engraved lines. The face is lean, with its bony structure clearly defined. The forehead is prominent and narrow, slightly lined, and with two vertical creases above the nose. Lightly engraved lines mark the eyebrows. The eyes are very small, set close together and deep under the brows, with drooping upper lids and prolonged lachrymal glands rendered as a groove with a drill hole at the end. The rim of the iris is faintly incised; the pupil is sunk, and a curved groove runs from it diagonally to the upper lid, suggesting the reflected light on the eyeball. Crow's-feet are indicated at the corners of the eyes. The nose is marked off from the forehead by a depression. The cheek-bones are prominent, the cheeks hollow, with a fold of flesh at either side of the nose. The upper lip is long, and the mouth is closed in a hard, thin line. The outlines of the sides of the face and of the jaw are straight, and meet each other in an angle. The ears are large. The skin of the neck is creased, and has the same leathery appearance as that of the face. The surface of the flesh is highly polished.

Many of the physiognomical peculiarities here enumerated, such as the size and setting of the eyes, the shape and size of the ears, the long upper lip, the hollow cheeks, the angular outline of the jaw, the leathery skin and creased neck, are duplicated in a well-known portrait in Athens, National

Museum, no. 351 (Arndt, *Griechische und römische Porträts*, pls. 343, 344), which Crowfoot, on inadequate grounds, has proposed to identify as the Thracian king Kotys (*J. H. S.* XVII, 1897, p. 321, pl. XI). The principal



differences are that the hair of the Athenian head is longer and less curly, and that the face is broader, as well as milder in expression. But the likeness is so striking as to suggest that the two are portraits, if not of the same person, at least of members of the same family (cf. *Ann. Rep.*). On the other hand, the Athenian head has generally been dated in the Hellenistic period (Arndt, l. c.; Klein, *Geschichte der griechischen Kunst*, III, p. 197), whereas the present head shows what are regarded as the unmistakable technical characteristics of portrait sculpture in the second century

A.D., i. e. the high polish of the surface, the plastic rendering of the eyebrows, iris and pupil, and the working of the hair with the drill. The resemblance must therefore be regarded as a coincidence, unless the Athenian head can be brought down to the later date. No plausible theory as to the identification of either head has yet been advanced. The type of the face and the lack of a beard, which was regularly worn from the time of Hadrian, suggest that the person represented by the present head was not a Roman.

Both as regards truth of characterisation and skill of workmanship the head is far superior to the great mass of Roman portraits of the Hadrianic and Antonine periods, of which the bust, no. 131, affords an average example. It resembles more closely in details of technique several heads found in Asia Minor or in Athens, e. g. the head from Miletopolis (*Ath. Mitt.* XXIX, 1904, pls. XXV, XXVI), the head in Athens (National Museum, no. 420; Delbrück, *Antike Porträts,* pl. 46), and two heads in Brussels which Cumont assigns to the school of Aphrodisias (*Catalogue des sculptures et inscriptions antiques des Musées Royaux du Cinquantenaire,* nos. 39, 40). But none of these shows the realistic treatment which distinguishes this portrait.

130. Portrait Bust of a Roman

Translucent marble, resembling alabaster. Height, 0.82 m.; height of face, 0.17 m.

The whole of the bust, including the base, is antique, and preserved intact, except for a few slight breaks in the hair and the drapery. Portions of the surface have been cleansed with acid.

Gift of Denman W. Ross, 1924.

Inv. 24.419.

Portrait of a young man, life-size, looking to his right. He has very thick, curly hair and an incipient moustache and beard. The mass of hair stands out far on either side, and covers the tips of the ears. Its details are elaborately worked with the drill, the curls over the forehead being deeply undercut. The eyebrows, which are indicated plastically, slope down towards the nose. The eyes are large, with prominent eyeballs on which the iris and pupil are incised. The nose is delicately shaped, the lips are full, and there is a pronounced cleft in the chin. The modelling of the surface of the face is soft; and the neck has an almost feminine appearance,

with three horizontal creases. The flesh-parts and the drapery are highly polished.

The bust is of the Antonine form, including the whole of the breast and the beginning of the arms. A bit of the tunic shows under the heavy folds

of the cloak, which is fastened on the right shoulder by a brooch in the shape of a four-petalled flower. The hems of the garments are indicated by incised lines.

The work is to be dated in the Antonine period, and in two respects — the thick curly hair and especially the prominent eyeballs — it recalls the portraits of Marcus Aurelius and his son, Commodus. But a comparison with the youthful portraits of these emperors in the Capitoline Museum, Sala degli Imperatori, nos. 37 and 43, shows that it certainly cannot represent the latter and probably not the former. The general proportions of

the face, the sloping lines of the eyebrows, the forms of the nose and the lips are not unlike those of Marcus Aurelius; but his chin, as shown on coins as well as marble heads, did not have a deep depression as in this head. The subject, therefore, remains unidentified.

131. Portrait Bust of a Roman

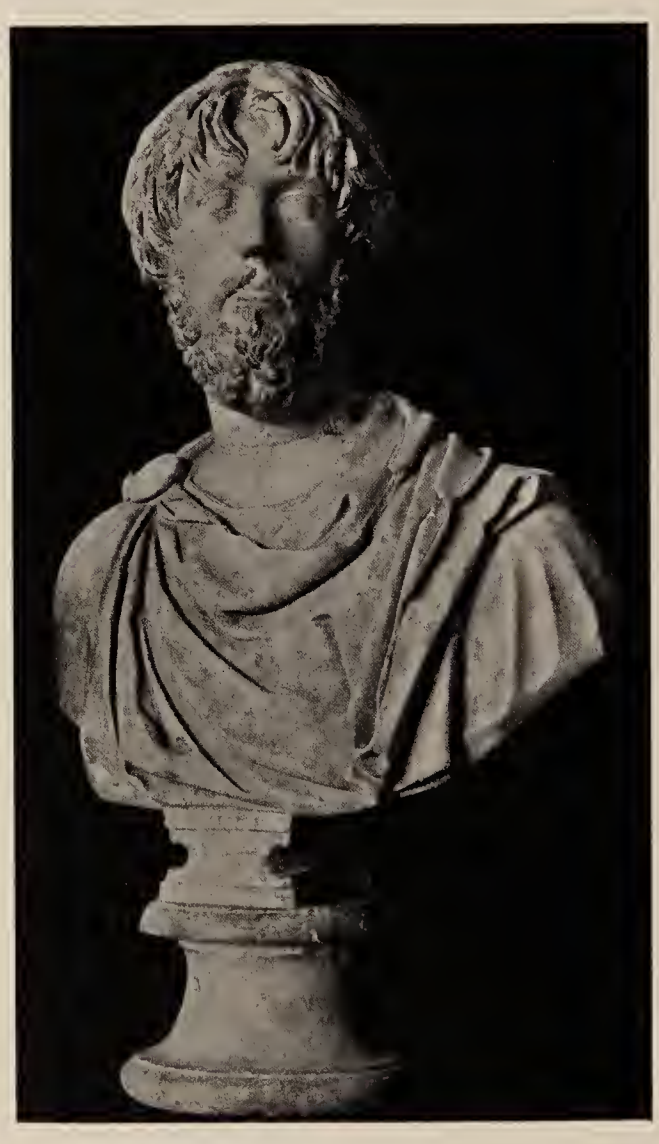
Fine-grained marble. Height, 0.86 m.

The whole of the bust, including the base, is antique. It has been broken at the neck and through the tablet of the base. Missing, the tip of the nose and a small piece from the left side of the neck. The bust and the upper part of the base were made in one piece; the lower part of the base is of coarse-grained marble; a large pin of marble or limestone held the two together.

Said to have been found in Spain.

Henry L. Pierce Fund, 1901.

Inv. 01.8193. Chase, *Greek and Roman Sculpture*, p. 188, fig. 239.



A life-sized portrait of a bearded man of middle age, looking to his left. The hair falls upon the forehead in long, straggling locks parted in the middle and deeply undercut by means of a drill. The rest of the hair and beard is more simply carved without drill holes. The face is long and narrow, especially at the chin; the cheekbones are prominent, and the cheeks sunken. The eyebrows are indicated plastically, the iris is incised, and the pupil treated as a hollow circle with a continuation in a curved line running upwards to the right. The surface of the face is slightly polished.

The bust is of the large form, including the breast and the beginning of the arms, which was introduced in the Antonine period. It is draped in the paludamentum, or military cloak, fastened by a large, round brooch on the right shoulder.

The portrait is to be dated in the latter part of the second century A.D.

132. Portrait — Head of a Roman

Bronze. Height, 0.31 m.

Broken from a statue. Hollow-cast; the shell about 2 mm. thick. Missing, part of the back of the head, with all the neck except for a piece in front. A portion of the skull in the region of the right ear has been bent in, and a fragment, including most of the ear and some locks of hair behind it, has been refastened. There is also a dent in the skull over the left temple, and

a small hole in front of the left ear. The surface is slightly corroded, and covered by a dark patina.

One of the series of bronzes found in the Tiber near Ponte Sisto, and now, with this exception, in the Museo delle Terme.

Catharine Page Perkins Collection, 1896.

Inv. 96.703. *Ann. Rep.* 1896, p. 27, no. 3. Lanciani, *Excavations*, p. 25. Dehn, *Röm. Mitt.* XXVI, 1911, p. 253, figs. 10 and 11.

The head is turned slightly to the left and looks in that direction. It is the portrait of an elderly man, with thick hair arranged in short, curly

locks, and close-cut moustache and beard. The forehead is deeply furrowed, the nose slightly aquiline, the lips thin and pressed tightly together. Deep lines run from the nose to the corners of the mouth, and the flesh on the cheeks and under the eyes is loose and flabby. The hair of the eyebrows and of the moustache and beard is rendered by small indentations, which were evidently made with a blunt tool in the clay model, not worked in the bronze after the casting, as was the practice in Greek times and in the Augustan age. Similarly the eyeballs were cast with the head, instead of being made of another material, and inserted. The rim of the iris is incised, and the pupil deeply hollowed. The only details worked directly in the bronze are the finely engraved lines on the locks above the forehead and on the sides of the head.

The subject has not been identified. A suggestion, advanced in the *Annual Report*, that the head may represent Antoninus Pius in his later years, has been rightly rejected by Dehn, who dates it about 200 A.D. It seems, however, distinctly later in style than the bronze head of Septimius Severus in Brussels (Furtwängler, *Sammlung Somsée*, pl. XXXI). The short beard is characteristic especially of portraits of the third century A.D. beginning with Caracalla. On the other hand, it is probably to be placed earlier than the bronze head of Maximinus in Munich (Furtwängler, *Münchner Jahrbuch für bildende Kunst*, 1907, pp. 8 ff.; Delbrück, *Antike Porträts*, pl. 52), the bronze portrait of Trebonianus Gallus in the Metropolitan Museum (*Greek, Roman, and Etruscan Bronzes*, no. 350), and marble portraits of that date, like the head of Balbinus, no. 175. Another bronze head from the same find, published by Paribeni in *Röm. Mitt.* XXVIII, 1913, p. 119, fig. 3, is related in style.

A restoration of the statue, with the use of a fragment of drapery and a boot in the Museo delle Terme, has been attempted by Dehn, *loc. cit.*, fig. 11. In his drawing the head is erroneously turned to the right.

133. Portrait of C. Memmius Caecilianus Placidus (?)

Fine-grained marble. Height, 0.39 m.

The base of the neck is worked for insertion in a statue. The missing tip of the nose is restored in plaster, and a lock of hair over the right ear is broken off.

Found in June, 1886, in the foundation of a house belonging to Sig. Besi at the corner of the Via Cavour and the Piazza dell' Esquilino, Rome, together with two headless statues and the fragments of the marble pedestal mentioned below.

Purchased through Comm. Lanciani, 1888.

Inv. 88.349. *Ann. Rep.* 1888, p. 10, no. 4.

The head is a portrait of a man, of perhaps forty years of age, with a full, round face, and large, protuberant eyes, and wearing a short beard and moustache. His hair is rather long and wavy. It lies flat on the top of the head, but is worked out more in detail with the help of the drill above the forehead where it is parted in the middle, as well as in front of the ears and in the nape of the neck, where it falls in heavy locks. The eyebrows are

rendered plastically, the irises are incised, and the pupils hollowed out, with a vertical ridge left in their upper part to suggest reflected light.

A fragmentary pedestal said to have been found with the head, and published by Gatti, *Bullettino Comunale*, 1887, p. 179, has the following inscription:

C · MEMMIO · M · F ·
QVIR · CAECILIANO
PLACIDO · COS ·
AVGVRI
SEX · IVLIVS · A //// CVS
FLORENTIVS · CVM
SEX · IVLIO · ARRETIO · FEC
AMICO
INCOMPARABILI.

The same person is apparently mentioned in a votive inscription to Minervia Matusia found at Sentinum in Umbria (*Bull. del Instituto*, 1850, p. 140): — (. . . Mem)mius Caecilianus (Placi)dus cos. Aug(ur). The latter was identified by Mommsen with M. Maecius Memmius Furius Baburius Caecilianus Placidus c(larissimus) v(ir), who was consul in 343 A.D. and is mentioned in *C. I. L.* X, 1700. But the praenomen, Caius, shows that the two are to be distinguished. Furthermore, the style of the letters and the mention of the tribe Quirina prove that the pedestal is not later than the reign of Caracalla (Gatti, *l. c.*). Since the style of the head and the short beard forbid placing it earlier than that emperor, it is to be dated in the early years of the third century A.D.

134. Bust of the Emperor Balbinus

Fine-grained marble. Height, 0.52 m.
The end of the nose and the rims of both ears are broken off. The base of the bust is missing.
Said to have been found in Villa Ludovisi, Rome.
Purchased through Comm. Lanciani, 1888.
Inv. 88.347. *Ann. Rep.* 1888, p. 1, no. 5. Chase, *Greek and Roman Sculpture*, p. 189, fig. 240.

This is a portrait of a man of from fifty to sixty years of age, bullet-headed, with a broad, round face, coarse features, a pronounced double chin and a thick neck. His hair and beard are cut close, in the style popu-

lar in the second quarter of the third century A.D.; their texture is rendered by short strokes of a pointed chisel on a slightly raised smooth surface. The bust includes the shoulders and breast, and terminates below in an

acanthus ornament, with a griffin at either side. A part of the paludamentum, fastened by a large, round brooch, hangs over the left shoulder. The head is turned to the right.

Caelius Balbinus was made emperor by the Senate in 238 A.D., together with Pupienus, and in opposition to Maximinus, but was soon after put to death by the soldiers. The resemblance of this head to the portrait on his coins is close enough to make the identification fairly certain. It has, at least, better claims to represent this emperor than the marble head in Petrograd (Hermitage, no. 259), or the bronze one in the Vatican Library (Bernoulli, *Röm. Ikonogr.* II, 3, p. 128, pl. xxxv).

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